Recording Enterprizes Limited
732 WESTCHESTER DRIVE
ROCKFORD, ILLINOIS 61107

TELL IT LIKE IT IS - - - that's exactly what is sung about on this album; life as these teens know it. It's an honest look at the searching that today's teens, as well as adults, are going through. The Covenant Folk Sound of Rockford, Illinois, is really excited because they have found the true answer to all of life's searchings. That answer is Jesus Christ!

The Covenant Folk Sound is a group of teens ranging from freshman to seniors in high school. The group began when the Broadway and First Covenant folk groups joined together to present a program for a Lenten Arts Festival. The reality of TELL IT LIKE IT IS has gone far beyond any expectations. Each person has experienced a spiritual growth as a result of this experience.

The highlight of TELL IT LIKE IT IS has been a tour. On June 5, 1970, after many long hours of rehearsals, car washes, and pancake days, the Covenant Folk Sound embarked on a tour of Illinois and Michigan. The itinerary included the North Park Covenant Church in Chicago and Covenant churches in Manistee, Cadillac, Traverse City, Lansing, and Dearborn, Michigan.

TELL IT LIKE IT IS is different than an ordinary concert because these teens have added the exciting message of Jesus Christ to their song. Before each performance the group shared in a time of silence, prayer, and meditation about that night's program. Their prayers were not only for a good performance, but for the audience, that God would speak to them.

The response to TELL IT LIKE IT IS is just fantastic! It speaks to both young and old in a new contemporary style. The music of TELL IT LIKE IT IS begins with a search for the truth about God, what He is really like. It goes on to tell of the positions and feelings of today's young people. Then the songs focus on a personal relationship with Christ. They speak of God's love and concern and then end with the idea of passing God's love on to others. A whole new life opens up to us if we "get movin' to the rhythm of the truth."

This album is made with the prayer that you might too experience God's abundant life and then pass it on to others.

SIDE A

1. Tell It Like It Is 2:56
2. Brother Let Me Take Your Hand
3. Check Him Out
   What's God Like? 4:30
4. Master Designer 3:07
5. I Believe God Is Real 2:54
6. Do As I Say :28
7. Rosy Tinted Glasses
   Our Turn At Bat 2:07
8. The Good Old Days 2:20
9. Limericks
   Conform 3:18

SIDE B

1. When It's Gone :34
2. Consider Now The Lily 3:32
3. A New Mind 1:14
4. That's For Me 2:27
5. A New Mind (Reprise) 1:12
6. That's The Way It Is 2:17
7. Love Is Surrender 3:35
8. He's There Waiting 3:27
9. Pass It On 3:33
10. Tell It Like It Is (Reprise) 1:1

all selections Lexicon Music, Inc.
except "That's For Me"-Sacred Songs,
Waco, Texas

SINGERS

Steve Anderson	Terri Johnson
Sue Anderson	Karen Kolnes
Roger Cederholm	Valerie Nyquist
Faith Conn	Jon Roen
Bart Dahlstrom	Carol Roland
Evelyn Erickson	Brett Sechler
Joan Erickson	Sandy Skoglund
Barb Hallblade	Shelley Skoglund
Kris Hallblade	Jim Spon
Karen Hultgren	Merriam Strand
Mary Istad	
David Jacobson	
Gail Johnson	
Gayle Johnson	
Tim Johnson	

PRODUCTION ASSISTANTS

Lois Sivert	Jim Engwall
Jim Sivert	Keith Holmertz

GUITAR

Keith Irelan Tom Nelson
Peter Sandstrom

Tim Elliot, Drums
Steve Anderson, Flute
Gordon Olson, piano

DIRECTORS

Gordon R. Olson
Aaron J. Hardley

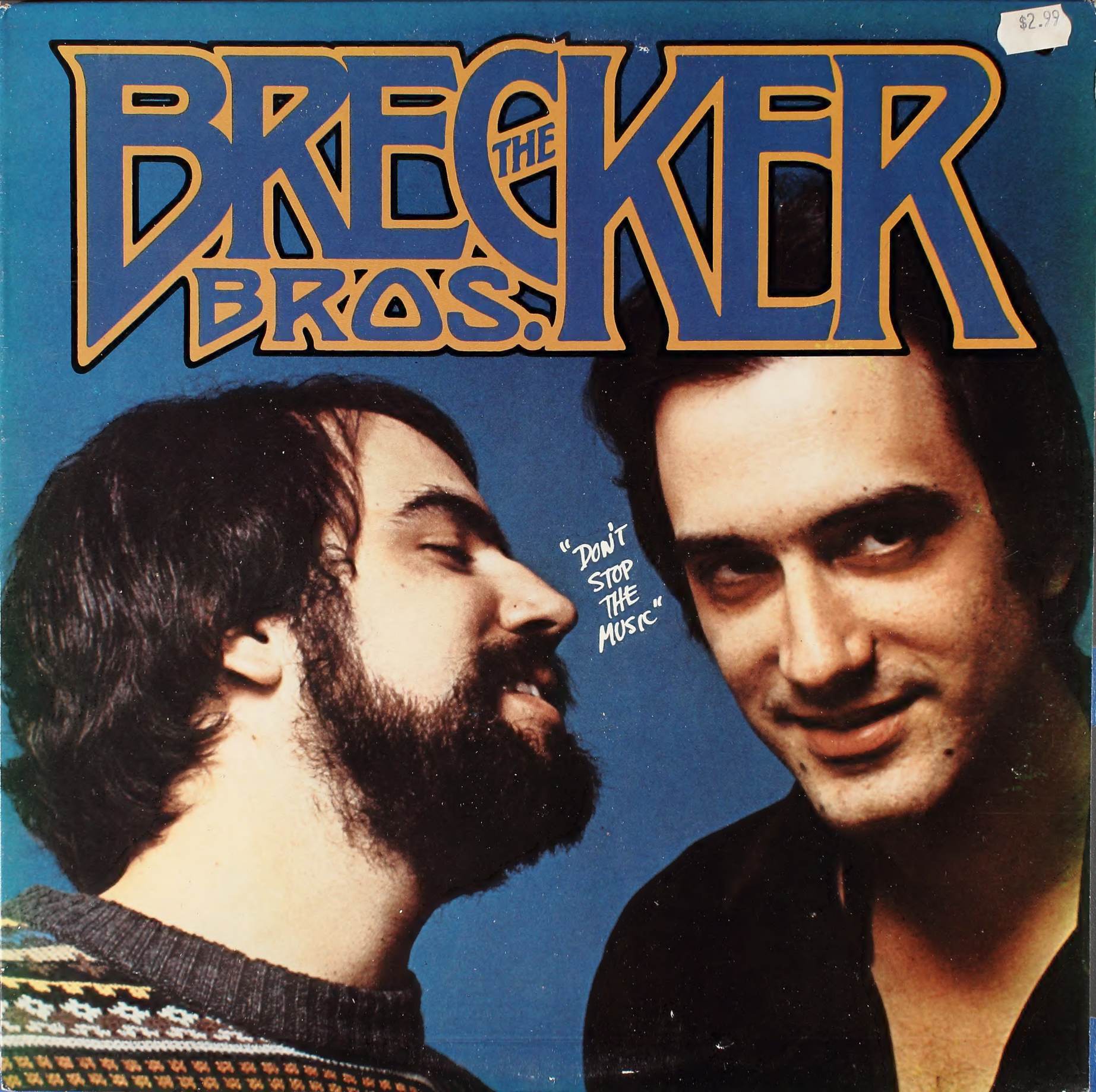
Robert McCoy, Engineering

RECORDING ENTERPRIZES LIMITED
732 Westchester Drive
Rockford, Illinois 61107

33 1/
S T

$2.99

THE BRECKER BROS.





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ARISTA
AL 4122



THE BRECKER BROS.

SIDE ONE

FINGER LICKIN' GOOD
(Randy Brecker, Ticky Brecker)

FUNKY SEA, FUNKY DEW
(Michael Brecker)

AS LONG AS I'VE GOT YOUR LOVE
(D. & B. Billard)

SQUIDS
(Randy Brecker)

SIDE TWO

DON'T STOP THE MUSIC
(Jerry Friedman)

PETALS
(Randy Brecker)

TABULA RASA
(Randy Brecker)

Randy Brecker: trumpet, flugel horn & electric trumpet
Michael Brecker: tenor sax & flute
Chris Parker: drums
Steve Gadd: drums on "Squids" and "Petals"
*Lenny White: drums on "Tabula Rasa"
Will Lee: bass
Don Grolnick: keyboards
Doug Riley: keyboards
Steve Khan: electric guitar & electric 12 string guitar
Jerry Friedman: guitar on "Finger Lickin' Good" and electric piano on "Don't Stop The Music"
**Sandy Torano: guitar on "Finger Lickin' Good" and "As Long As I've Got Your Love"
Hiram Law Bullock: guitar on "Squids," "Petals," "Funky Sea, Funky Dew," and "As Long As I've Got Your Love"
†Ralph MacDonald: percussion
Sammy Figueroa: congas on "Tabula Rasa"
Doug and Beverly Billard: background vocals on "As Long As I've Got Your Love"
Will Lee, Christine Faith, Robin Clark, Josh Brown: background vocals

HORN SECTION
Lou Marini: alto sax
Alan Rubin: trumpet
Randy Brecker: trumpet
David Taylor: bass trombone
Barry Rogers: trombone
Michael Brecker: tenor sax
Lew Del Gatto: baritone sax

STRING SECTION
Violins: Aaron Rosand, Guy Lumia, Paul Gershman, Harry Lookofsky, Sanford Allen, Ariana Bronne, Harold Kohon, Matthew Raimondi, Peter Dimitriades
Violas: Lamar Alsop, Richard Maximoff, Alfred Brown
Cellos: Jesse Levy, Richard Locker

PRODUCED BY JACK RICHARDSON for BACKER PRODUCTIONS and NIMBUS 9 PRODUCTIONS, LTD.

EXECUTIVE PRODUCER: STEVE BACKER
Recorded at Atlantic Recording Studio, New York
ENGINEER: Gene Paul
RECORDING TECHNICIAN: Tom Heid
DISC MASTERING ENGINEER: Cub Richardson, JAMF-Toronto

CONCERT MASTER: Gene Orloff
Horns and Strings arranged by Doug Riley

*Lenny White appears courtesy of Nemperor Records.
**Sandy Torano appears courtesy of Polydor Incorporated.
†Ralph MacDonald appears courtesy of Marlin Records.

SPECIAL THANKS TO: Gene Friedel, Bill Shaw, Tony Price, copyist and to Ticky Brecker (mom) for lyrics for "Finger Lickin' Good"

PERSONAL MANAGEMENT:
Anthony Barone c/o Nat Weiss

PHOTOGRAPHY: Arky & Barrett
DESIGN AND ART DIRECTION:
Bob Heimall

CCS 0136(e)


GRAND OLE COUNTRY S
PLAY
GRAND OLE COUNTRY HITS
CHET ATKINS
JERRY BYRD
FLOYD CRAMER
HOMER & JETHRO
PEE WEE KING
BILL MONROE
BOOTS RANDOLPH
WADE RAY
HANK SNOW
DEL WOOD
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A rainbow of colorful instrumental sounds and styles—
from lovely ballads to lively hoedowns.

side 1:

FLOYD CRAMER: *Naomi*
It's easy to see why so many famous country musicians have been guitarists—a guitar can sing with an almost human quality. It took pianist Floyd Cramer to coax that same personal emotion out of a country keyboard with his unique "bent note" style! His expressive piano makes *Naomi* a charmer sure to win your heart.

CHET ATKINS: *Foggy Mountain Top*
Chet Atkins first signed a contract to play guitar for RCA Victor records a little more than 20 years ago. Now he's a vice president of the company! But he hasn't stopped playing guitar—there's too much music in his soul for that. And when he puts his phenomenal technique to the service of country music, you're in for a wonderful treat .

BILL MONROE AND HIS BLUE GRASS BOYS: *Katy Hill*
Bill Monroe named his rollicking string band the "Blue Grass Boys," after his home state of Kentucky, back in 1938. As it turned out, he was actually naming a whole type of music! The Blue Grass grows all around today—but for the most authentic style, listen to Bill himself, with his mandolin and band, on breakdowns like *Katy Hill.*

DEL WOOD: *Tennessee Waltz*
The "Queen of the Ragtime Pianists," Del Wood, was born in Nashville, Tennessee—raised in Nashville—recorded *Down Yonder,* the hit that made her famous, in Nashville—and stars regularly on Nashville's Grand Ole Opry. So when Del turns her talented fingers loose on Pee Wee King's classic *Tennessee Waltz,* it's pure Nashville from first note to last.

BOOTS RANDOLPH: *Big Daddy*
The name of this song could apply to Boots Randolph himself, because if anyone is the *Big Daddy* of the tenor sax, it's Boots! He's the man who single-handedly made his horn a bread-and-butter part of the Nashville musical scene. When Boots blows that stompin', yakin' sax, *everybody* listens!

side 2:

PEE WEE KING AND HIS BAND: *Bonaparte's Retreat*
Teamwork pays off in music just as much as in sports—and the "team" sound in country music means Pee Wee King. The typical King blend of sizzling fiddles and steel guitar, with singing by Redd Stewart, has become an always welcome "old reliable." *Bonaparte's Retreat* is one of this combo's greatest hits.

HANK SNOW: *Vaya Con Dios*
Hank's heartfelt singing on more than 30 years' worth of hit records is so deeply satisfying, even his staunchest fans are apt to overlook his great guitar playing. Not here though, for he performs *Vaya Con Dios* as an instrumental. Now the deep feeling and simplicity of his playing, so much like his singing, can really be appreciated.

HOMER AND JETHRO: *Homer and Jethro Boogie*
What secret hides beneath the smiling mask of the clown—tragedy? heartbreak? Maybe so, but in the case of America's favorite country comedy twosome there is a load of phenomenal technique camouflaged behind the zany antics. Once in a while, like right here, Homer Haynes on guitar and Jethro Burns on mandolin let some of it sally forth.

JERRY BYRD: *How D'ya Do*
Long before Hawaii became our 50th state, its songs were admitted to full musical citizenship on the mainland. The uniquely vibrant tone of the Hawaiian steel guitar turned out to be ideally suited to country music—particularly when played by somebody as talented as Jerry Byrd. Here's country music's friendly way of saying "aloha."

WADE RAY AND THE COUNTRY FIDDLERS: *Devil's Dream*
It's hard to believe that anyone can conjure up so much happy excitement just by scraping a horsehair bow across catgut strings! Yet that's just what a real great country fiddler like Wade Ray does. That old-time, good-time hoedown feeling is fresher than ever as Wade leads an all-star lineup of top string players.

998-C

STEREO

PS-9012

THE NASHVILLE ALBUM

MILLION SELLERS

DOES HE MEAN THAT MUCH TO YOU

WOLVERTON MOUNTAIN

COLD DARK WATERS

COLD AND LONELY

RUBY ANN

IT'S A SIN

FADED LOVE

BE SURE YOU KNOW

HE STANDS REAL TALL

WORLD OF FORGOTTEN PEOPLE

BY THE

GOLDEN COUNTRY SINGERS



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The Million-Seller—a gold record—has always been the standard of complete popular acclaim. The country and western followers, who number in the millions, also come out in full force for their favorites.

Here are such smashes as Claude King's "Wolverton Mountain", Kitty Wells' "Cold And Lonely", Marty Robbins' "Ruby Ann", Loretta Lynn's "World Of Forgotten People", also a hit by George Jones, and Bob Wills' immortal "Faded Love".

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SIDE A

WOLVERTON MOUNTAIN
HE STANDS REAL TALL
IT'S A SIN
COLD AND LONELY
COLD DARK WATERS

SIDE B

RUBY ANN
DOES HE MEAN THAT MUCH TO YOU
BE SURE YOU KNOW
WORLD OF FORGOTTEN PEOPLE
FADED LOVE



STEREO

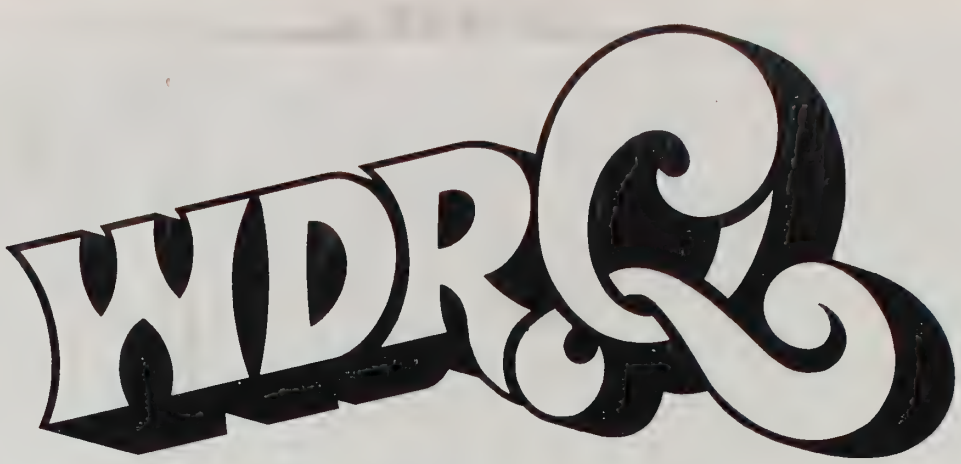


TRUCKIN' GOLD

POST-7209

STEREO





TRUCKIN' GOLD

Side One

1. HAVE YOU SEEN HER The Chi-Lites
2. O-O-OH CHILD Five Stairsteps
3. CHOICE OF COLORS Curtis Mayfield
4. WANT ADS Honey Cone
5. POLK SALAD ANNIE Tony Joe White
6. GIVE ME JUST A LITTLE MORE TIME Chairmen Of The Board
7. OH, HAPPY DAY Edwin Hawkins Singers
8. DRAGGIN' THE LINE Tommy James & The Shondells

Side Two

9. BRAND NEW KEY Melanie
10. NICE TO BE WITH YOU Gallery
11. IT'S YOUR THING Isley Brothers
12. GREEN-EYED LADY Sugarloaf
13. COLOR HIM FATHER The Winstons
14. VENUS Shocking Blue
15. PAPA'S GOT A BRAND NEW BAG James Brown
16. BAND OF GOLD Freda Payne

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Jerry Clifton
Program Director

Produced by BUZZ CURTIS

Coordinated by
Chuck Roberts

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YOU'RE A GRAND OLD FLAG ☆
MARY'S A GRAND OLD NAME ☆
HARRIGAN ☆
NELLY KELLY I LOVE YOU ☆
ALWAYS LEAVE THEM LAUGHING ☆
SO LONG, MARY ☆
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DESIGN records

POPULAR *Favorites*

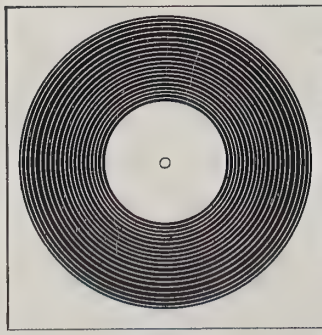
Design has created a series of Family Favorites – covering everything from "When the Saints Go Marching In" to the Beethoven Fifth Symphony; from Broadway's current favorites and standards to Flamenco music from Spain and Italian popular music.

Music is so intensely personal, so much a matter of what you yourself feel – and let the rules go hang – that the only sensible basis on which you should build your library is personal choice. If you like it, then by all means it belongs in your record collection. Enjoy it and play it with pride.

There's been a vast upsurge in interest in all kinds of music in America in recent years. Musicals are among the most successful of Broadway offerings. Night clubs featuring a Dixieland band can always count on filling the house. More people buy tickets to opera and symphony concerts each year than attend professional sports events. Dance bands remain as popular as ever.

Contributing to this upsurge has been the ready availability of quality low-cost recordings of familiar favorites by outstanding popular, Broadway, semi-classical and classical artists – recording such as those you'll find on the Design label. These recordings make it possible for you to build a library of your own personal favorites at a fraction of the price you'd have expected to pay even a few years ago.

Design's modern studio and manufacturing plant, featuring the latest equipment coupled with the company's low, low prices have made it possible to offer record buyers the world's finest music recorded by outstanding artists without sacrificing quality. The record you hold in your hands, made to standards as critical as any set in the industry, consists of pure vinyl.



These albums offer you an unexcelled value in quality recordings. They are the result of a combination of skilled modern engineering techniques and the very finest recording equipment. These albums are recorded on 3-track Ampex tape recorders, using RCA, Altec and Electro-Voice microphones and, as a result, produce the truest possible tonal quality. In order to give you the most outstanding reproduction from the tape to the record, the tapes — mastered by a Westrex Feedback Cutter — are pressed from a high-quality vinyl formula under very precise manufacturing conditions. These records are recorded with the RIAA characteristic. Frequency response is from 20 to 20,000 cycles per second. For true enjoyment and top quality, no finer records can be purchased at any price!









(Printed in U.S.A.)

Manufactured by Keel Mfg. Corp., Hauppauge, L.I.

Newt Hinckley Visits With John Gould At Friendship Back River



Photo by Carlton Simmons

Newt was on his way to dig a hod of Back River clams, but the tide was still fairly high so he sat a spell to wait it out, and the remarks are rich in Down-Maine legend and lore about summer people, woodchucks and woodpiles, summer people, lobsters and yachtsmen, lobsters and tourists, summer people, and quite a few other things (including summer people).

Newt Hinckley...

. . .has a place out on Martin's Point where the rocky shore isn't much for clamming, so when his wife told him to go fetch a hod of clams because there was company coming down from Boston, Newt headed for Friendship Back River, where some of the sweetest little clams in the whole State of Maine snuggle in the mud until called upon by destiny. Now, on the way Newt had to go past the open door of a woodworking shop on the Back River Road where. . .

John Gould...

. . .was fixing the stern of Harold Jameson's skiff. John does some writing, but he likes to putter between books, and Harold's skiff sure did need some work. It leaked like a basket. So Newt came in and sat down, and unbeknownst to him, John had turned on a tape recorder.

Newt tells how to play *woodchuck*, John tells about Cappy Dixon's compressed air whistle, Newt tells about buying firewood, John tells about selling lobsters, and so on and on and on. The stories are notable because they adhere almost religiously to the true Maine preference for unvarnished veracity. Some of them do, anyway. Well, one does.

Newt Hinckley Visits With John Gould At Friendship Back River

John Gould – A native of down-east Maine if there ever was one. John lives with his wife, Dorothy, in Friendship, Maine. Much of his time is spent fishing, traveling, speech making, book writing and article writing for such institutions as The Yankee Magazine, The Christian Science Monitor, etc. He has produced fifteen or so books which are mostly about his native state. John was one of the co-founders of the Friendship Sloop Society. Through his broad background, he has been persuaded to collaborate on this recording venture.

Newt Hinckley – An old down-east name if there ever was one, referred to in several of John Gould's books as the town half-wit (i.e., Bud Hinckley). Newt is a Friendship Sloop Captain (my how that title is misleading)! He has tried for years to finish in top 20 in sloop races with no avail. Problems such as dragging anchors, tossed overboard by over-zealous crew, bursting bilges with refreshments for races are just some of his problems. Newt and John have taken many annual cruises to nowhere which is another story in itself.

Friendship Academy of Folklore ■ Friendship, Maine 04547

COMMUNION

jazz for a new age

universal liberation
orchestra

COMMUNION

universal liberation
orchestra

A Communion (8:51), Cycles (4:21), Crosscurrents (8:01)

B Sunday Morning, Brightly (6:28), Welling (5:03),
Over Nam (6:12), Motor (2:24)

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COMMUNION
COMMUNION, CYCLES,
CROSSCURRENTS

SIDE
A

UNIVERSAL LIBERATION ORCHESTRA

COMMUNION
SUNDAY MORNING BRIGHTLY,
WELLING, OVER NAM, MOTOR

SIDE
B

UNIVERSAL LIBERATION ORCHESTRA

All music by Universal Liberation Orchestra
Lyrics by C.A. Smith and T.R. Smith
"Communion," "Motor," "Sunday Morning, Brightly,"
and "Welling" mixed by CZ Wang
Mastered and cut by Carl Saff, Saff Mastering, Chicago, IL
Design by Will Work for Good;
adapted from the original cassette packaging

LIBERATION MUSIC

Although the work on this tape is considered jazz, we consider all our material to be Liberation Music. Whether we use jazz or rock-n-roll or blues or reggae, we make the music that moves us. We celebrate growth; we agitate for change, and we create for a world in which freedom and justice are members of everyone's family.

THIS TAPE

Communion is dedicated to the people known as the Jazz Section. They are currently jailed in Chechoslovakia for expressing what they wanted to express without government sanction. May they carry on the spirit of Haval, Kohout, Hrabal, and Vaculik. This tape is also dedicated to the members of The African National Congress, a group of people who have demonstrated the utmost patience and understanding combined with a dedication that will surely sweep the oppressors from power in South Africa! And this tape is dedicated to the group of people who have suffered the longest and deepest oppression known to our species. Wimyn (women). This is especially for our feminist sisters who lead the fight in spite of ridicule, misrepresentation, ostracism, and death.

The recordings are presented in the best fidelity possible but occasionally betray the limitations of the master source. Originally released in 1987 on Satyagraha. Licensed under permission and in cooperation with Universal Liberation Orchestra.

COMMUNION

jazz for a new age

universal liberation orchestra


"Echoes From
The Valley."
Bill Davis
and
His
Appalachian Dulcimer
STEREO

STEREO

BWD-11-15-75

"Echoes From The Valley."



This third album featuring Bill Davis on the Appalachian Mountain dulcimer is his first with instrumental selections entirely. It is also his favorite of the three.

As in previous performances, Bill plays a dulcimer of his own design, skillfully handcrafted of native Smoky Mountain hardwoods in his shop at Gatlinburg, Tennessee.

(Backyard of the Davis dulcimer headquarters is the boundary line of the Great Smoky Mountains National Park.)

Historically, dulcimers date from several centuries before Christ. The earliest white settlers brought them to the Appalachian frontier and for that reason the dulcimer is identified with the mountain people more than any other instrument.

Down through the decades dulcimers have been made square, round, rectangular, triangular and teardrop in shape, and with any number of strings from one to several.

The design that Bill Davis has put at the forefront is what some like to call "the stretched–out fiddle" shape. It is this graceful, beautiful five–string instrument that Bill plays in this newest album.

(Bill's music is played daily and his skill as a dulcimer maker is memorialized in displays at several Ripley Museums, in this country and abroad.)

Backing Bill Davis and his dulcimer in Echoes From The Smokies are Lou Wilson and his acoustical (non–electric) guitar. Lou is a native of Tennessee's mountainous Grainger County and a continuing student of the area's earliest musical disciplines and traditions.

Between TV, club and stage dates, Lou currently resides with his wife and sons in Goochland County, near Richmond, Va.

Now that you know something about Bill Davis and Lou Wilson, enjoy the album!

Vic Weals



Side One

1. OLD JOE CLARK	2:02
2. BALLAD OF JESSE JAMES	3:50
3. TOM DOOLEY	2:53
4. BEAUTIFUL BROWN EYES	2:15
5. AMAZING GRACE	3:53

Side Two

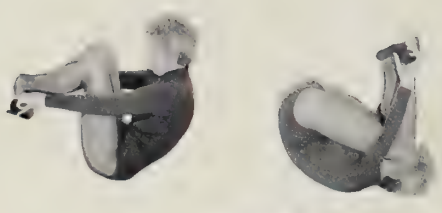
1. TURKEY IN THE STRAW	2:02
2. GLORY TO HIS NAME	2:26
3. GOING DOWN THE ROAD FEELING BAD	2:35
4. SOLDIERS JOY	2:10
5. I'M THINKING TONIGHT OF MY BLUE EYES	2:57
6. BATTLE HYMN OF THE REPUBLIC	2:52

Recorded at Handy Recording Studio
Knoxville, Tennessee
Produced by Bill Davis
Dist. by Bill Davis Dulcimer Shop
Gatlinburg, Tennessee

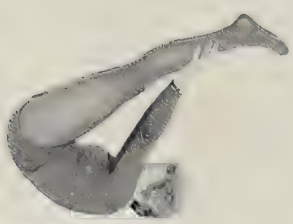
YOGA FOR INTERMEDIATES



The twelve positions of the salute to the Sun.



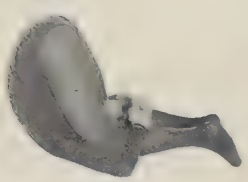
Rock and Roll



Half Shoulderstand



Plow Posture



Knee to ear Pose

Exercises for Everyone



Straight Shoulderstand



with leg down



Shoulderstand to Bridge

RUTH BENDER Internationally Known Yoga and Phys. Ed. Teacher

YOGA FOR INTERMEDIATES

- Exercises for Everyone -



Fish Posture



Fish with raised arms



Forward Bend



Foot to head



Foot on thigh



Halflotus seat



Spinal Twist



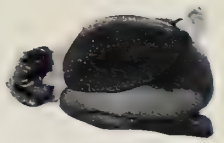
upper Body and leg raising



Preparation for Bow Posture



Bow Posture



Yoga mudra



Relaxation

The purpose of this record is to help the student of Hatha Yoga to practise as often as possible. To give the opportunity to concentrate on the different postures and to be able to relax completely between the exercises, there is as little talk as possible. To give the serious student the insight and the knowledge about the therapeutic value of these beautiful postures the book "Yoga and Health" by Selvarajan Yesudian is recommended. Mr. Yesudian, a native of India is a leading authority in Yoga.

Ruth Bender received her degree in physical education from the University of Munich, Germany. She has studied Yoga with Selvarajan Yesudian in Zurich, Switzerland for two years and spent the summer of 1968 in Switzerland attending Mr. Yesudian's Summer school in Ponte Tresa.

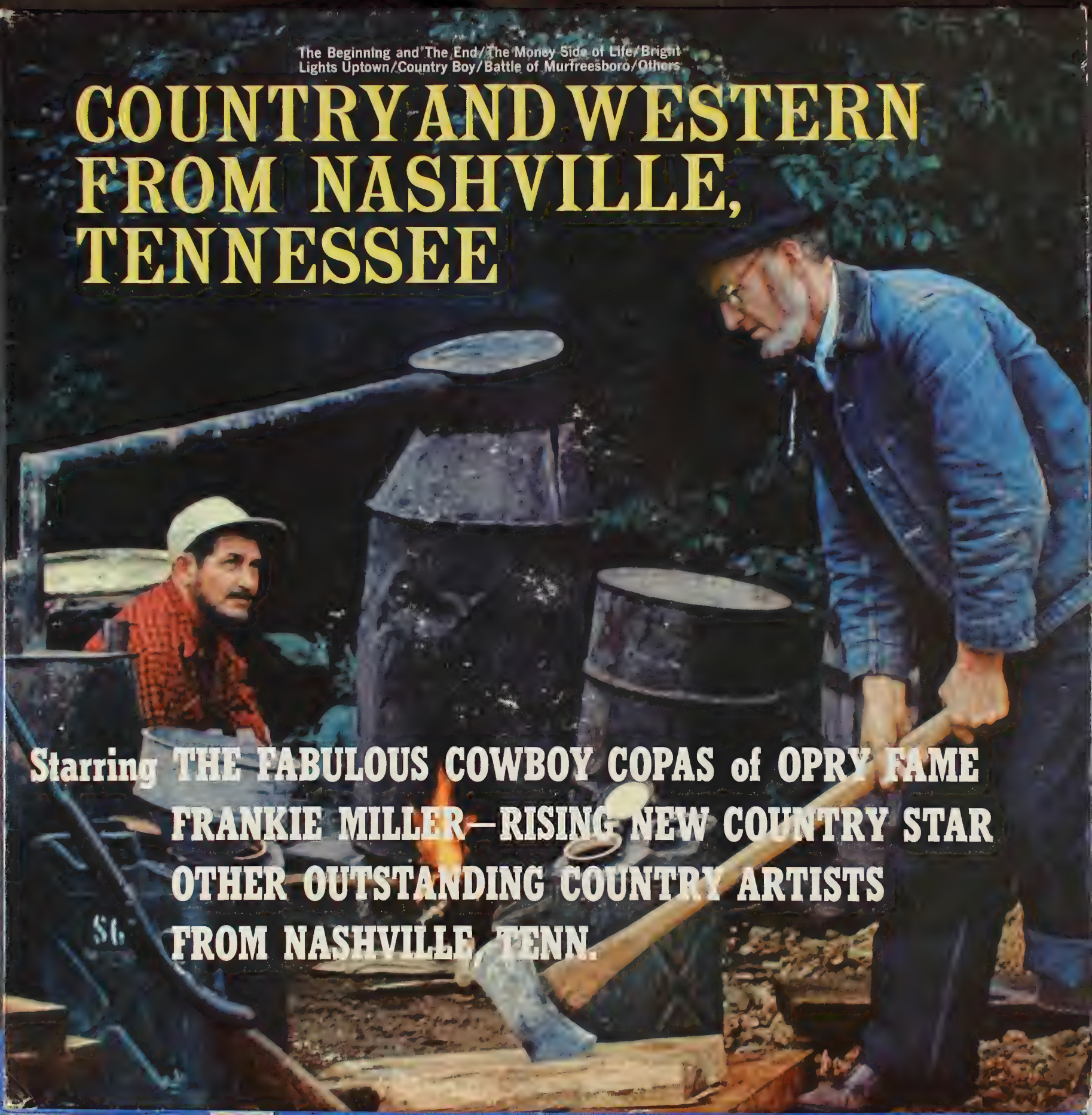
Ruth Bender is teaching Yoga to literally thousands of students. She conducts classes at the YWCA in Hartford, West Hartford, Manchester, Granby, Farmington, Conn. and Concord, Longmeadow, YWCA Lawrence, Lowell and Burlington, Mass.

Photos By: Allan A. Nenonen

For Additional Copies of This Record,
Write To: RUTH BENDER
627 COUNTRY CLUB RD.
AVON, CONN. 06001

The Beginning and The End/The Money Side of Life/Bright Lights Uptown/Country Boy/Battle of Murfreesboro/Others

COUNTRY AND WESTERN FROM NASHVILLE, TENNESSEE



Starring THE FABULOUS COWBOY COPAS of OPRY FAME
FRANKIE MILLER—RISING NEW COUNTRY STAR
OTHER OUTSTANDING COUNTRY ARTISTS
FROM NASHVILLE, TENN.

IMPORTANT

This "Complete Audible Range" long-playing record may be played on any equipment designed for 33-1/3 r.p.m. microgroove recordings.

This record can be played on stereophonic equipment. The monaural sound thus obtained through the utilization of multiple channels will immeasurably add to your listening pleasure.

PALACE

TECHNICAL DATA

In the making of this recording our sound engineers used an Ampex Tape Recorder, Model 350, in conjunction with Telefunken and Altec microphones. The mastering was effected by the use of a Scully Automatic Recording Lathe with Grampion feedback cutter heads. Compression and limiter amplifier with adjustable return time accounts for achieving extraordinary high level and undistorted reproduction.

Low Frequency Range	16 CPS
High Frequency Range	25000 CPS
Crossover	500 CPS
Rolloff	13 Db at 10 Kc.

THE BEGINNING AND THE END
Cowboy Copas

BRIGHT LIGHTS UPTOWN
Frankie Carter

BLUES OF THE NIGHT
Roger Simpson

COUNTRY BOY
Stanley Alpine

MEMORIES OF YOU
Johnny Williams

I WANT MY LOU
The Wiseman Brothers

THE MONEY SIDE OF LIFE
Frankie Miller

I FOUND OUT
George McQueen

DREAMING, DREAMING
Howard Clark

21 YEARS
Red Henderson

LOST LOVE
Roger Simpson

BATTLE OF MURFREESBORO
Shorty Browning

COUNTRY AND WESTERN FROM NASHVILLE, TENNESSEE

RECORDED IN NASHVILLE, TENN.

COWBOY COPAS • FRANKIE MILLER • C & W ALL STARS

The traditional country sound has its roots right here in Nashville, where these recordings were made, and where this is being written. This area bounded by the Great Smoky Mountains and the rivers we meet as we move West, is truly the Musical Heart of America. From this glorious place comes the fascinating folklore that has attracted people from all over the world. For Nashville is the birthplace and rightful home of the Country and Western Sounds that are heard in the cabins of the Ozarks, the penthouses that line Central Park in New York City, and heard in foreign lands as well.

Great artists, such as Cowboy Copas and Frankie Miller, have perpetuated the music of America that found its source here. They and the other performers in this representative collection of Nashville Sounds, work and live in this area. They are truly a part of this great tradition now enjoying so much success. Country music has never left us. It has just grown more popular, and rightfully so. There is something to be said about music that leaves such a profound impression on millions of people everywhere. Actually, this music speaks for itself.

This is the toe tappin', finger snappin', dust raisin', pickin' music that is as American as apple pie. There are the ballads of love, joy and sorrow. There are the lighter songs in a more humorous vein—in which the humor is as rich as the soil we find in this part of America. The music has an integrity that reflects the honesty and pureness of the source. This is Nashville—the Great City that stands for music from the heart of Dixie—yet one that knows no bounderies.

You will certainly enjoy Frankie Miller doing "The Money Side of Life". Here is a song with a message for the people. Frankie is a rising young star enjoying great success because he has not deserted the traditional Country Music sound. Many of us who are his fans feel that his style comes closest to filling the gap left by the late and great Hank Williams.

Frankie, with his sincere and lonesome style delivers the emotional power we felt when we listened to Hank Williams. Frankie has become an established star and recently was voted #1 Most Promising New Country Artist by America's Country Music Disc Jockeys.

Cowboy Copas, known as "Cope" by his good friends and comrades at the Opry, does "The Beginning and The End" for your pleasure in this album. Cowboy Copas has enjoyed a tremendous career, and with each passing year seems to become greater and greater. He is now enjoying a wide national success, which he so richly deserves, as he is a fine individual as well as a great talent and entertainer.

Some other favorites in this great collection of real Nashville music include the best recording I ever heard of "Country Boy", "Battle of Murfreesboro", "I Wants My Lou", "Blues of The Night" and a fine song in "Memories of You". You are bound to pick your own favorites. Actually they are all favorites of ours, and in our opinion represent the best sounds of Nashville, U.S.A.

—GEORGE ALPERT
Written in Nashville, Tennessee.

Printed in U.S.A.

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STEREO

CARTAS DE .DINIZ PAIVA

D.PAIVA
RECORDS
LP 001

Para o amigo Ameres Chaves
com o abraço do
D. Paiva

SIDE 1.

CARTAS: DINIZ PAIVA



SIDE 2.

CARTAS E ANEDOTAS
DINIZ PAIVA



DINIZ PAIVA, natural da freguezia de Porto Formoso, S. Miguel Açores.

Iniciou-se na vida artistica aos 13 anos, fazendo parte do grupo cénico Raminhense e cantando no rancho folclórico do raminho, Ilha Terceira.

Acentou praça na marinha de guerra Portuguesa e foi mobilizado para o Ultramar, em MOÇAMBIQUE e guiado por Valdemar VIGARIO, começou a actuar em programas de fados, especialmante dedicados ás forças armadas. Transferido para Angola, conheceu RODRIGO, naquela altura na marinha é no, principio da sua carreira artistica. Veio para os Estados Unidos e tem sido dos artistas portugueses radicados na América aquele que e mais solicitado. Percorrendo quase todos os estados da América, esta a preparar o seu segundo L.P. com letras da sua autoria, a gravar em breve.

Este disco foi gravado ao vivo no Club Vasco Da Gama, em Bermuda quando o artista esteve actuando naquela ilha nas celebracões das comunidades Portuguesas 1977.

ESTAMPAS QUITEÑAS

ESTAMPAS
LP - 12 - 167

■ EVARISTO DIPUTADO, POR EL DEDO TRITURADO

■ EVARISTO ECONOMISTA



ESTAMPAS
LP - 12 - 157

ESTAMPAS QUITEÑAS con ERNESTO ALBAN

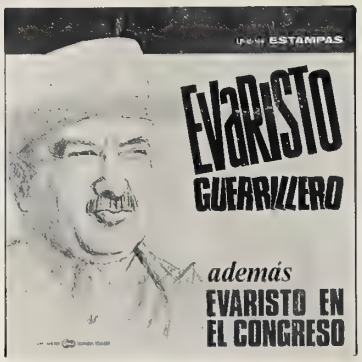
LADO 1 **EVARISTO DIPUTADO, POR EL DEDO TRITURADO**

LADO 2 **EVARISTO ECONOMISTA**



A UD. LO NECESITO
Estampas Quiteñas/ Ernesto Albán
LP - 12 - 115

Evaristo lechero: Vende jugo de aguacero - Evaristo a la constituyente: Mucha plata y poca gente.



ESTAMPAS QUITEÑAS
Con Ernesto Albán
LP - 12 - 106

Evaristo guerrillero - Evaristo en el Congreso.



ESTAMPAS QUITEÑAS
La Alegría y la risa en su hogar.
LP - 12 - 111

Evaristo candidato a la presidencia Ecuador país de turismo - Ecuador país amazónico (continuación) Evaristo canciller y su equipo de alquiler.



ESTAMPAS QUITEÑAS
CON ERNESTO ALBAN
LP - 12 - 156

Evaristo desterrado. . .y el Sarzosa bien guardado/ Evaristo devaluado. . .como el sucre destrozado./

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A SANDY SANDLIN SAMPLER

featuring

Jan Sutherland and Joyce Diamond

Dedicated to Shirley Sandlin

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Phone (916) 662-0695

Jan Sutherland · Ken Mizak · Kathy Boone · Pat Le Fault · Bob Tylling
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Bob Tylling · Steve Howard · Aaron Smith · Reginald Perry · Sam Smith · George Cecil · John Allison

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A SANDY SANDLIN SAMPLER

(ASCAP)

12 ORIGINAL SONGS BY O.A. "SANDY" SANDLIN

Released by O'SAN
©Copyright 1987
By O.A. "SANDY" SANDLIN

DEDICATED TO MY LOVER, MY PARTNER, MY FRIEND, MY WIFE: SHIRLEY SANDLIN

AUTHOR' NOTE: THROUGHOUT THE YEARS, I HAVE WRITTEN POETRY AND SONGS BUT THIS IS MY FIRST TIME TO PRODUCE AN ALBUM OF MY OWN SONGS. THANKS TO THE MANY TALENTED AND COOPERATIVE PEOPLE INVOLVED, HERE IS A SAMPLE OF THE VARIED FORMS AND SUBJECTS THAT I HAVE EXPLORED. SPECIAL THANKS TO BOB FYLLING (MY GOOD RIGHT ARM), STEVE HOMAN, AND ERIC HEILMAN. WITHOUT THE TALENTS OF JAN SUTHERLAND AND JOYCE DIAMOND, I PROBABLY WOULD NOT HAVE EVER ATTEMPTED THIS PROJECT. BUT HERE IT IS, A "SAMPLER" AND THERE'S MORE TO COME IN THE FUTURE.

SIDE I

1. "JAZZ IS KING"

SUNG BY: JAN SUTHERLAND

WITH CUSTER'S LAST BAND

CLARINET - GERRY MAC KINZIE
TROMBONE - SAM SMITH
TRUMPET - REYARD PERRY
PIANO - TOM SHOVE
DRUMS - GEORGE CECIL
BASS - KAJ ESTLANDER
WORDS - O.A. "SANDY" SANDLIN
and JESSE E. WEST
MUSIC - O.A. "SANDY" SANDLIN
ARRANGEMENT - GERRY MAC KINZIE

2. "NIGHT SCENES"

SUNG BY: JOYCE DIAMOND

PIANO - BOB FYLLING
GUITAR - STEVE HOMAN
BASS - ERIC HEILMAN
DRUMS - AARON SMITH
WORDS - O.A. "SANDY" SANDLIN
and CARL B. DIXON
MUSIC - O.A. "SANDY" SANDLIN
ARRANGEMENT - JOHN NELSON with
minor changes by BOB FYLLING

3. "I KNOW LOVE"

SUNG BY: EVELYN DUGGAN MIZAK

PIANO - KEN MIZAK
BASS - ERIC HEILMAN
KEYBOARD - BOB FYLLING
WORDS & MUSIC - O.A. "SANDY" SANDLIN
ARRANGEMENT - KEN MIZAK

4."IT'S DONE, IT'S FINISHED, IT'S OVER"

SUNG BY: O.A. "SANDY" SANDLIN

PIANO - KEN MIZAK
GUITAR - STEVE HOMAN
BASS - ERIC HEILMAN
DRUMS - LARRY SALERNO, JR.
WORDS & MUSIC - O.A. "SANDY" SANDLIN

5. "LIKE ANY OTHER DOPE"
(YOU'RE HABIT FORMING)

SUNG BY: JOYCE DIAMOND

PIANO - BOB FYLLING
GUITAR - STEVE HOMAN
DRUMS - AARON SMITH
WORDS & MUSIC - O.A."SANDY" SANDLIN
ARRANGEMENT - O.A. "SANDY" SANDLIN
with help from BOB FYLLING and
STEVE HOMAN

6."PERMANENT POSSESSION OF THE BLUES"

sung by: BOB THOMASON

PIANO - BOB THOMASON
BASS - GIL LESTER
DRUMS - LARRY SALERNO, JR,
WORDS & MUSIC - O.A. "SANDY" SANDLIN
ARRANGEMENT - BOB THOMASON

SIDE II

1. "MY MOOD IS BLUE"

SUNG BY: JOYCE DIAMOND

PIANO - BOB FYLLING
GUITAR - STEVE HOMAN
BASS - ERIC HEILMAN
DRUMS - LARRY SALERNO, JR.
SAX - JOHN DOOLITTLE
WORDS & MUSIC - O.A. "SANDY" SANDLIN
ARRANGEMENT - JOHN NELSON with
minor changes by BOB FYLLING

2. "BUT I CAN'T"

SUNG BY: KATHY BOONE

PIANO - BOB FYLLING
GUITAR - STEVE HOMAN
GUITAR - O.A. "SANDY" SANDLIN
BASS - ERIC HEILMAN
DRUMS - LARRY SALERNO, JR.
FLUTE - JOHN DOOLITTLE
WORDS & MUSIC - O.A. "SANDY" SANDLIN
ARRANGEMENT - O.A. "SANDY" SANDLIN
with help from BOB FYLLING,
ERIC HEILMAN and STEVE HOMAN

3. "HE CALLS ME BABY"

SUNG BY: PAT LE GAULT

PIANO - BOB FYLLING
GUITAR - O.A. "SANDY" SANDLIN
DRUMS - LARRY SALERNO, JR.
BASS - KIRT SHEARER
WORDS & MUSIC - O.A. "SANDY" SANDLIN
ARRANGEMENT - O.A. "SANDY" SANDLIN
and BOB FYLLING

4. "BLONDE AND BEAUTIFUL"

SUNG BY: BOBBY ROBERTS

PIANO - BOB THOMASON
KEYBOARD - BOB FYLLING
DRUMS - LARRY SALERNO, JR.
WORDS & MUSIC - O.A. "SANDY" SANDLIN
ARRANGEMENT - BOB THOMASON with
some help by BOB FYLLING

5. "THE BALLAD OF
THE KISS OF THE RAINDROPS"

SUNG BY: PAT LE GAULT

GUITAR - PAT LE GAULT
BASS - ERIC HEILMAN
PIANO - BOB FYLLING
MUSIC & WORDS - O.A. "SANDY" SANDLIN
ARRANGEMENT - O.A. "SANDY" SANDLIN
and BOB FYLLING

6. (LOVE IS)
"THE GREATEST OF ARTISTS"

SUNG BY: KATHY BOONE

PIANO - BOB FYLLING
GUITAR - STEVE HOMAN
GUITAR - O.A. "SANDY" SANDLIN
BASS - ERIC HEILMAN
CLARINET - JOHN DOOLITTLE
DRUMS - LARRY SALERNO, JR.
WORDS & MUSIC - O.A. "SANDY" SANDLIN
ARRANGEMENT - O.A. "SANDY" SANDLIN
with help from BOB FYLLING

COVER DESIGN BY TONI G. HARTLEY
P.O. BOX 60578·SACRAMENTO 95860

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LARK ELLEN RECORDS

STEREO

MY RAGGEDY ANN

CARLO

$5.98

Contains "Rainbow and Roses"



MY RAGGEDY ANN
FOR THE BIRDS
I MISS YOU
THE DEVIL CAN'T HURT ME
MY PROMISE TO YOU
NAVAJO JOE
I COUNT HIS EVERY PROMISE
I'M AFRAID TO TAKE A CHANCE
A COUNTRY BOY & HIS GUITAR
ONE FROM TWO IS NOTHING
LOVING IS BELIEVING
YOU DON'T BELONG HERE WITH HIM
RAINBOWS AND ROSES
YOU THE WOMAN & ME THE MAN
TELL ME, WORLD

CARLO

-MY RAGGEDY ANN

Born in St. Louis, Missouri, Carlo began piano when he was only five. In the next few years he had also mastered guitar, bass, drums and clarinet. When he was 13 he organized his first group, entertaining for private parties and school dances.

By the time he entered North High School in Torrance, Calif., which he recalls with many happy memories, Carlo was also composing. Thus began a love affair to last forever. For, as he says, "My greatest desire in the field of music is to be a good songwriter." A big order? You bet! But, sample what this skilled artist writes, and you will realize that he is closer to the fulfillment of a dream than most of us will ever be!

After high school, Carlo and three other great musicians including Timmy Boadman, one of the finest percussionists in the nation today, formed the famed ILLUSTRATED SOUNDS. Together they performed to enthusiastic audiences for over ten years. It was during a record-breaking engagement at the celebrated New Orleans Room that Carlo met Arlene Buckner and discovered her beautiful lyrics. Suddenly he knew what he'd been waiting for, -that now his most lofty goals could come true. For here was a writer so warm, so creative and unique that she could touch the heart of every age. In fact, he is so inspired by her writing that often, the music comes to his ear with the first reading of her exciting lyrics!

Later Carlo joined PAUL FOSTER AND THE HAND-ME-DOWNS, also on LARK ELLEN RECORDS, one of the finest groups in Country Music today, and appeared with them until they were booked into Alaska by Americana Productions. Carlo decided to remain behind as a single. And so, beginning with the renowned Morgan's Cove in South Gate, Calif., where he makes frequent return appearances, has entertained in clubs throughout southern California.

Good friend, talented entertainer, great songwriter -attributes we all admire in the man called. . . .CARLO. . . .whose goal is to always bring you pleasure and happiness.

We believe he has succeeded. . . . . .enjoy!



LARK ELLEN ALBUMS MAKE SOUND GIFT IDEAS

EP1102 - HERB EBERLE "Chasing Shadows In The Sun" Rare first edition of beautiful originals by Herb Eberle and Arlene Buckner for you to enjoy.

EP1111 - HERB EBERLE "Polka Time In Old St. Louis" Brand new collection of original polkas and waltzes by Herb Eberle and Arlene Buckner.

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EP1110 - BROOKE BROWN - "Play Old Piano!" Recorded LIVE at the Brass Platter Inn. Most requested songs and three originals by Brooke.

DN733 - BROOKE BROWN - "Here We Go Again" Standards and original songs by request of fans. Includes "For The Good Times" & "I Believe In Music"

EP1109 - CARLO SAN PAOLO "My Raggedy Ann" One of the most beautiful albums you will ever hear. All brand new original songs by Arlene Buckner and Carlo San Paolo. Includes "Rainbows And Roses" & "The Devil Can't Hurt Me"

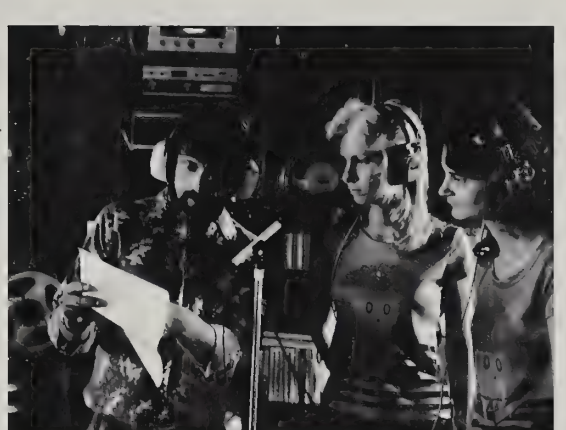
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BEAUTIFUL MUSIC IS ALIVE AT LARK ELLEN!

Every enchanting song on this album is a brand new original composition written for today's world and the people in it.

From the tender love story of MY RAGGEDY ANN and MY PROMISE TO YOU, thru the tongue-in-cheek saucy FOR THE BIRDS, the nostalgia of NAVAJO JOE, the poignant I MISS YOU, the sweet lullabye RAINBOWS AND ROSES, and the delightful country sound of LOVING IS BELIEVING, to the dramatically inspiring I COUNT HIS EVERY PROMISE and triumphant THE DEVIL CAN'T HURT ME, ending with the searching unanswered question of TELL ME, WORLD, you have a thrilling new experience awaiting you. For there is still beauty in music and songs to cherish. . . . .from LARK ELLEN.

A heart-warming collector's edition to treasure for years.



—DARLENE AND GAYLA WITH CARLO—

Through the magic of multiple recording techniques and the artistry of very gifted musicians who gave their finest efforts, we are proud to bring you perfect settings for the jewels that are these magnificent songs by Carlo San Paolo & Arlene Buckner.

John Boyd	Percussion
Bill Campbell	Guitar
Patty Nash	Violins
Brooke Brown	Trumpets
Darlene Velkov	Harmony Vocal
Gayla Bray	Harmony Vocal
Carlo San Paolo	Keyboards, Bass, Vocal

The arrangement of "I MISS YOU" is from a recent single release on LARK ELLEN RECORDS (EP1105) by Brooke Brown; and of "LOVING IS BELIEVING" is from LARK ELLEN album EP1106 by Paul Foster & The Hand-Me-Downs.



"By Arlene Buckner, ASCAP" is a phrase we see often these days, as the fame of this most gifted writer spreads across the nation. When you hear her heart-warming, memory-nudging lyrics you will understand why. For she has the ability to build delightful word-pictures in your mind that your heart will cherish. We call it "mind-sight" here at LARK ELLEN, and it is beautiful to behold. Born in Spokane, Washington, Arlene has been writing since she can remember, and now has hundreds of fresh, exciting songs composed and recorded for all who will listen with their hearts.

Sound GIFT
by LARK ELLEN

STEREO EP1109

MY RAGGEDY ANN
—CARLO—

Side I

1.	MY RAGGEDY ANN (C. San Paolo-A. Buckner)	2:21
2.	FOR THE BIRDS (C. San Paolo-A. Buckner	2:03
3.	I MISS YOU (A. Buckner-I. Buckner)	2:44
4.	THE DEVIL CAN'T HURT ME (C. San Paolo-A. Buckner)	2:25
5.	MY PROMISE TO YOU (Carlo San Paolo)	2:08
6.	NAVAJO JOE (C. San Paolo-A. Buckner)	2:19
7.	I COUNT HIS EVERY PROMISE (C. San Paolo-A. Buckner)	3:07
8.	I'M AFRAID TO TAKE A CHANCE (C. San Paolo-A. Buckner)	1:54

Side II

1.	ONE FROM TWO IS NOTHING (C. San Paolo-A. Buckner)	2:31
2.	A COUNTRY BOY AND HIS GUITAR (C. San Paolo-A. Buckner)	2:53
3.	LOVING IS BELIEVING (C. San Paolo-A. Buckner)	2:26
4.	YOU DON'T BELONG HERE WITH HIM (C. San Paolo-A. Buckner)	2:04
5.	RAINBOWS AND ROSES (C. San Paolo-A. Buckner)	2:28
6.	YOU THE WOMAN & ME THE MAN (Carlo San Paolo)	2:23
7.	TELL ME, WORLD (C. San Paolo-A. Buckner)	2:44

All selections published by LARK ELLEN MUSIC, ASCAP
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PRODUCED BY IRWIN & ARLENE BUCKNER

Recording Engineer: Irwin E. Buckner Sound Engineer: Fern Doral, Annex Studios, Hollywood

THE SOUND of BEAUTY LARK ELLEN RECORDS Box 1333 Redondo Beach, California 90278 PRINTED IN U.S.A.

ORIGINAL BROADWAY SOUNDTRACK

LEGEND

COMPOSED BY
DAN GOGGIN

ORCHESTRATIONS BY
BILL BROHN

PRODUCED FOR RECORDS BY
WILLIAM E. WEBSTER

SIDE ONE

1. Prologue
2. A Draw on the Bank *(Legend Theme)*
   a. The Set-up
   b. The Shootout
   c. The Getaway
3. At the Outlaw's Lair
4. The Stagecoach Robbery*
5. An Abortive Escape *(Love Theme)*
6. A Train Robbery
   a. Setting the Dynamite
   b. The Explosion
   c. The Getaway

SIDE TWO

1. The Entr'acte *(Legend Theme: Reprise)*
2. At the Saloon *(Part One)*
3. At the Saloon *(Part Two)*
4. A Shooting Match
5. Goin' Courtin' *(Love Theme: Reprise)*
6. The Challenge
7. Shootout at Dawn
   a. Preparation
   b. The Shootout
   c. The Resolution
8. Bows
9. Exit Music

Public performance clearance—BMI

**The Stagecoach Robbery* was cut prior to the opening night. However, we have kept the music on this recording intact as it was at the first public performance.*



A Draw on the Bank

LEGEND is the story of Betsey (Elizabeth Ashley), a mysterious, romantic girl who appears in a remote mining town in search of the fabled West and its legendary heroes. She finds what she is seeking in an Outlaw (Stephen Clarke), a Sheriff (F. Murray Abraham), a Banker (George Dzundza), and the rough-but-lovable men of the town. In a series of lively escapades from a bank robbery to an enforced, unaccustomed domesticity after being taken into custody by the Sheriff, Betsey discovers all the facts and fancies, dreams and illusions of western lore. In the end, a burst of violence seems to shatter the myth she has summoned to life, leaving her with no more than memories, which—with her own story—are sure to merge into yet another legend.

Original music created as a companion to a motion picture or Broadway show is often overlooked. Sometimes the reason is that the music is so undistinguished that it is eminently forgettable. At other times, it is so brilliantly executed and becomes such an integral partner to the action that it sets the mood, psychologically accompanying your senses, and can punctuate as clearly as an exclamation point.

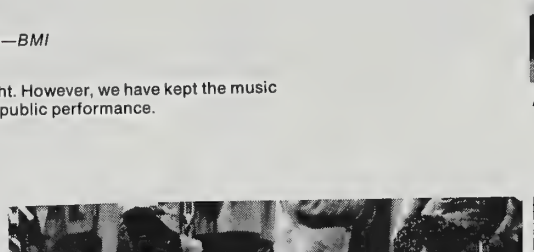
Miklos Rozsa's brilliant score for *Spellbound* comes to mind as an example of original music working with, enhancing, and manipulating the action of the screenplay.

Now there is the music of **LEGEND**!

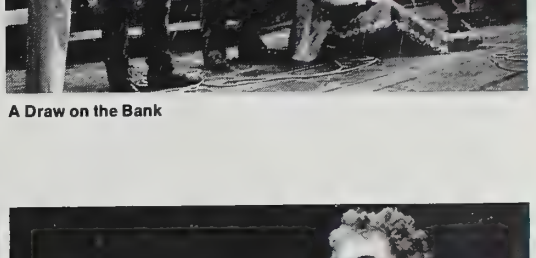
Commissioned to compose the score for **LEGEND**, Dan Goggin has contributed some of his finest music to date. Already credited with the music for *Hark!, Johnny Manhattan, Zero, Because We're Decadent,* countless industrials, and cabaret acts, Dan displays an understanding and sensitivity for his craft that are uncommon in such a young artist.

While **LEGEND** has gone and may never historically achieve the greatness that its title implies, "the melody lingers on," and listening to the music on this album will convince you that Dan Goggin has taken yet another step on the road toward achieving that goal for himself.

Notes by David Hummel



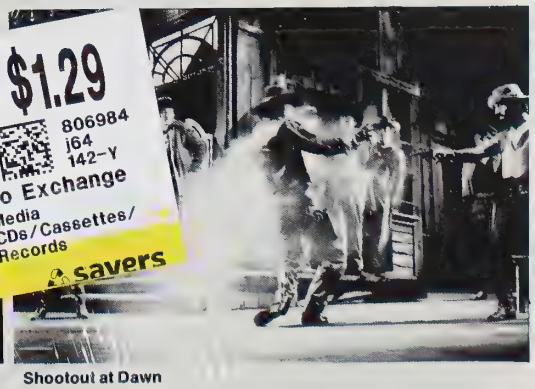
The Doctor-Sheriff (F. Murray Abraham) treats Betsey (Elizabeth Ashley) for a bullet wound.



The Banker (George Dzundza) and the Outlaw (Stephen Clarke) plan a robbery.



Goin' Courtin'



Shootout at Dawn

CREDITS:
Recorded at STUDIO 21, N.Y.C.
Engineer: John Hechtman
Cover Art: Raymond Kursar
Photos: Joseph Abeles Studios

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TA 7801

RAINBOW MORNING MUSIC ALTERNATIVES #4878
"The name's the only cute sounding thing about us"

Naughty Songs For Boys and Girls



Barry Louis Polisar

NAUGHTY (no'ti), adj. 1. not behaving properly, disobedient; 2. mischievousness, usually of children; 3. improper, devilish, full of mischief; 4. impish, prankishly, in fun, (normal).

SIDE ONE

1. Thump Thump Thump
2. Hey Jack, What's In The Sack
3. You Can't Say *PsbPsbPsb* on the Radio
4. My Name is Hiram Lipshlitz (Jr.)
5. With A Giggle And A Hug And A Tickle And A Kiss
6. The Man and the Chicken: A Fable
7. Don't Put Your Finger Up Your Nose
8. I Can't, I Can't
9. Mom And Dad Are Always Right
10. They Said "Eat The Broccoli"



SIDE TWO

1. Never Cook Your Sister In A Frying Pan
2. A Brontosaurus With Bronchitis
3. Tyrannosaurus Nix
4. My Mother Ran Away Today
5. The Poetry Lesson: A Tragi-Comedy
6. Do This, Do That
7. Dad Says That I Look Like Him
8. Leroy is a Late Bloomer
9. You're As Sweet As Sugar On A Stick
10. Marching Shoulder To Shoulder



oops!

Barry Louis Polisar plays all voices, all vocals, guitar, whistling and harmonica.

String Section:
Terry O'Neil: Fiddle, mandolin and lead guitar.

Backup Vocals:
Barry Louis Polisar and the Self-Aggrandizement choir.

Photos:
Paul Caffrey

Recorded by Don Wheeler at Alpha Recording.
Cover Graphic Artwork by Michael Stewart.

The sound at the end of "Do This, Do That," is a whistling tea kettle reaching a boiling point and letting off steam. This is a normal sound and if the noise is offensive, try plugging it the next time it happens at your house and see what happens.

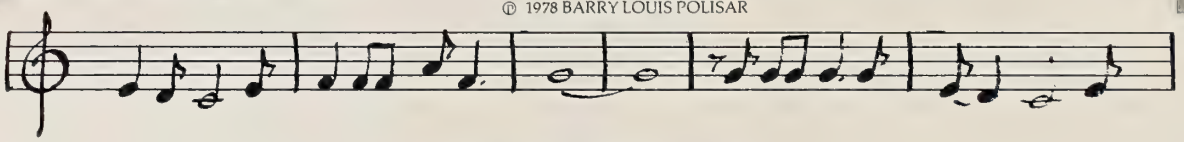
Thanks to Jim Copp who inspired "The Man and the Chicken" and "The Poetry Lesson". Thanks to R. Lovelace (1618-1658), for the use of the poem "To Althea From Prison."

Thanks to a Pretty Brown Haired lady who inspired "You're As Sweet As Sugar on a Stick," and "With a Giggle and a Hug and a Tickle and a Kiss" and also let me steal her hat.



Portrait of the artist as a younger man. (again)

℗ 1978 BARRY LOUIS POLISAR



— a note to the *older* folks —

A lot that is written for children tends to ignore some pretty basic things. One of them is that kids are human. Another is that they deserve a certain amount of respect simply because they are. This belief has gotten me into some trouble over the years, though any nine year old will tell you that life without trouble can get to be pretty dull after a while. I've had to listen to my share of adults who are concerned that I might be giving children bad ideas, since, after all, I am singing about mean teachers, nagging parents, etc. Usually these questions come from adults who don't have children themselves, and each time I explain that I've honestly never known a kid who has NEVER had a mean teacher or for that matter, never known a parent who stood innocent of nagging. Just because feelings are brooding under the surface doesn't mean they're not there. It's better to bring them out in the open, where they can be laughed at.

I've always said that if everyone liked my songs, something would be wrong somewhere. "A man who has no enemies, "Ambroise Bierce said, "has no friends." If my songs were acceptable to absolutely everyone, I wouldn't feel as if I was doing anything really worth noting.

The kids can see the humor in my songs and generally know the difference between making fun of something and advocating it. Usually, the older folks can too, though I've noticed that they sometimes find it a bit harder. I've never heard of a group of kids singing "I knew an old woman who swallowed a fly" and then going out and trying to do it. You know when you look at things that way some of those old accepted children's songs could be pretty dangerous. I won't even begin to talk about the farmer's wife who went after three blind mice with a butcher's knife.

I began as an alternative in many ways and I see myself continuing to do and say things in that manner—continuing to be there for those who are looking for something different, knowing that kids are a lot smarter than some of us think they are. Obviously, the response to my songs has been enthusiastic. Three record albums wouldn't be here if it wasn't. Each has sold as many copies as I've had pressed and that is ultimately why I've kept at it. For the kids who write me letters and come up in hordes after my shows and for those few special times when it's only one or two kids who come up wanting to know how to write a song or a poem. One of the things I've found out is that the numbers aren't nearly as important as the quality. And ultimately, the thing that is most important is not how successful you are or how funny you are or how much money you make. What really matters most is how you deal with the people around you—how much your life affects, helps and enlivens others. People are special because they are people and if you don't see that when you start out, chances are you won't start seeing it after you've gone on for a while.

"It's not the jokes," Trevor Griffiths, the British playwright writes, "It's what lies behind them. It's the attitude. A real comedian—that's a daring man." A joke, he says, releases tension. But a true joke has to do more. "It has to work to change a situation." I have been trying. The nicest thing about all this is that the ideas I'm advancing are not so new and extreme. The letters, like one I received last winter, seem to support this: "Knowing that people like you exist and that kids can survive into adulthood without losing their sense of the ridiculous makes me think that just maybe there is hope for my two children. Thanks for confirming that hope."And that is why, three years later, I'm still singing. Rainbow Morning Music: Still an alternative.

BARRY LOUIS POLISAR. 1978

If you didn't like this record, try wasting your money on Barry Louis Polisar's other albums:
I EAT KIDS AND OTHER SONGS FOR REBELLIOUS CHILDREN
MY BROTHER THINKS HE'S A BANANA AND OTHER PROVOCATIVE SONGS FOR CHILDREN
CAPTURED "LIVE" AND IN THE ACT: THE BARRY LOUIS POLISAR SAMPLER
AVAILABLE at some record, toy and book stores or by writing BARRY LOUIS POLISAR and RAINBOW MORNING MUSIC ALTS. 2121 Fairland Road, Silver Spring, Maryland 20904



Brenda Byers and THE NEIGHBORS FOUR

Live at Montes

THE NEIGHBORS FOUR

Bart Constantine, lead guitar
Robert Fournier, bass
George Sanders, drums
Stephen Eist, piano



design — Rafael Torres, Steve McLachlin photography — Orin Ross Yost

Set your toes to tappin' and get ready for a tear or two.

Brenda Byers is a once-in-a-lifetime entertainer who fills the hearts of audiences everywhere with a happiness that makes you want to clap your hands and sing-a-long. Brenda has the uncommon knack of transmitting her emotions through song directly and undiluted to her listeners. From the first strains of "What About Me" to her top-ten "Auctioneer" song to the proud "United We Stand", you won't hear a fork rattle or a glass clink in this outstanding live performance with the musical harmony of the Neighbors Four. The two-year veteran of the Arthur Godfrey Show and many TV shows is more than a "standing-room-only" vocalist. She switches quickly from uptown to country, guitar to banjo, pleasing kids from eight to eighty.

This album is the result of requests, an encore performance derived from her own hits and albums and those songs you love.

Brenda Byers . . . alive at Monte's, exploding in your heart . . . because her life is a song singing.

Recorded live at "Montes" in Winter Park, Florida by Sculptured Sound Studios Inc.
Engineered by Larry Shawd Produced by Brenda Byers, Larry Shawd

SIDE "A"
What About Me — *B. Graves* (BMI) — *2:45*
Drift Away — *M. Williams* (ASCAP)
Alabama Jubilee — *J. Yellen; G. Cobb* (ASCAP) — *1:44*
Rest of Your Life — *J. Horton* (BMI) — *2:20*
Good News — *E. Church* (BMI) — *2:10*
Super Star — *T. Rice; A. Webber* (ASCAP) — *5:11*
Rocky Top — *B. Bryant; F. Bryant* (BMI) — *1:30*
MEDLEY — *4:58*
Behind Closed Doors — *K. O'Dell* (BMI)
Make the World Go Away — *H. Cochran* (BMI)
Missing You — *R. Sovine; D. E. Noe* (BMI)
Lonesome Me — *B. Graves* (BMI)
Jambalia — *H. Williams* (BMI)
Hey Good Looking — *H. Williams* (BMI)
Auctioneer — *L. VanDyke; B. Black* (ASCAP) — *1:08*
SIDE B
MacArthur's Park — *J. Webb* (BMI) — *3:48*
Yellow Ribbon — *R. Brown; I. Levine* — *2:53* (BMI)
He Ain't Heavy (He's My Brother) — *B. Russell; B. Scott* (ASCAP) —*3:54*
Glory Hallelajah — (BMI) — *3:40*
I Believe In Music — *M. Davis* (BMI) *1:25*
MEDLEY — *4:20*
Bye-Bye Black Bird — *M. Dixon; R. Henderson* (ASCAP)
Bill Baily — (BMI)
Yes Sir That's My Baby — *G. Kahn; P. Briquet; W. Donaldson* (ASCAP)
Ma (He's Making Eyes At Me) — *S. Clare; C. Conrad* (ASCAP)
Mountain Dew — (BMI)
Just Because — *B. & J. Shelton; S. Robin* (ASCAP)
America — (BMI)
Freedom Star — *B. Smith* (ASCAP) — *0.48*
United We Stand — *T. Hiller; P. Simons* (ASCAP) — 202



GETTIN' IT DONE

GETTIN' IT DONE

J.D. Frye

SIDE A		SIDE B	
DON'T PLAY WITH ME *(by J.D. Frye - King Soma Music, BMI)*	*3:32*	*THE WAY YOU LOOK TONIGHT* *(The Jarmels)*	*3:08*
FOR YOUR LOVE *(Ed Townsend)*	*3:30*	*DANCE WHAT YOU FEEL* *(J. D. Frye - King Soma Music, BMI)*	*2:57*
BUT IT'S ALRIGHT *(J. J. Jackson)*	*3:10*	*HIS NOTHING IS MY EVERYTHING* *(J. D. Frye - King Soma Music, BMI)*	*3:25*
SIXTEEN CANDLES *(The Crests)*	*2:44*	*GIMME A LITTLE SIGN* *(Brenton Wood)*	*3:36*
RHYTHM OF THE RAIN *(The Cascades)*	*3:14*	*I'LL BE BACK* *(The Beatles)*	*2:24*

J. D. Frye is a well known entertainer and recording artist around Baltimore, Philadelphia, Tampa, and many areas throughout the United States. He was born in Church Hill, Tennessee and grew up in music participating in many areas of the music industry. On this album, J. D. has selected a variety of songs that display his versatility and style as well as his ability to arrange and produce.

In my years of association with J. D., I have followed him from one appearance to another and I will agree with many of his fans, that he has never been more meaningful and exciting than he is in all the songs on this album.

As you listen to this album, you will come to know the warmth and style of this great performer and this great performance.

K. L. DeRossett

Join the J. D. Frye Fan Club.
Write To:
J. D. Fan Club
1320 Larsen Lane
Tampa, Fl. 33619

Harve Howell
(Assistant Engineer)

K.L. DeRossett
President of
J. D. Fan Club
1320 Larsen Lane
Tampa, Fl. 33619

Special thanks to my executive producer, Mr. H. F. Sweat, and to my band. Also I extend my gratitude and consideration to Art Calaman who not only engineered but co-produced. I would also like to extend my appreciation to mastering engineer, E. B. Quinn, III, Nashville Record Productions, Inc.

(NR10464)

PYTON'S
RECORDS

DC-003

QUE TON REGNE VIENNE...



GROUPE SECOURS D'EN HAUT

Maestros: ROOSEVELT BERNARD — DANIEL J. PYTON



Harold Fontaine
Batterie



Jn. Claude Charles
Guitare Solo



Markes Louis
Basse



Henry Robert Raphael
Accordeon



Lenest Calixte
Guit. Accomp.



Sanon JN. Robert
Trompette

Nous vivons maintenant les derniers jours de l' histoire de la terre. Il est évident que l' injustice, l' imoralite, la maladie, la méchanceté, les préjugés raciaux et économiques sous toutes leurs formes augmentent sur la terre. Il faudrait être aveugle, sourd ou privé d' une mentalite propre pour ne pas s' aper cevoir des conditions du monde.

Les promesses et les gages humains bien que faits de bonne foi, font defaut bien souvent. Mais la promesse de Dieu ne faillit jamais.

Ce N' est pas une foi aveugle de croire au prochain retour de Christ. Dans la Bible il y a un grand nombre de references contenant des rapports attestant la vérite que Christ reviendra. Chaque fois que nous récitons la prière Dominicale, Nous invitons le règne du seigneur à venir mettre fin à cette misérable vie.

Oui, nous attendons selon sa promesse de nouveaux cieux et une nouvelle terre ou la justice habitera 2 Pi. 3:13, ou il n' y aura plus de maladie Es. 33:24 ou il n' y aura plus de guerre.

Puisque toutes ces choses magnifiques se réaliseront a la venue de Jésus, c' est un espoir béni pour nous chrétiens.

Et pourquoi ne pas crier avec les musiciens du groupe SECOURSD' EN HAUT AMEN VIENS SEIGNEUR JESUS Ap. 22:20

Daniel Joseph Pyton
Direct. de la Section d' education
et de production de A.M.C.H.
ASSOCIATION DES MUSICIENS CHRETIENS D' HAITI



Wilder Boutin
Clarinette



Daniel J. Pyton
Sax. Alto

FACE 2
1-QUE TON REGNE VIENNE
2-KRIS SE LA VIE
3-GIN LA JOUA
4-O ALLELUIA

FACE 2
1-JESUS EST LE CHEMIN
2-SI NAN JESUS
3-O MOIN VLE ALE



Roosevelt Bernard
Maestro - Soliste



Naromie Pyton
Choeur



Celine J. Pyton
Soliste



Marie Pierrette Remonvil
Choeur



Marie Nicole Pyton
Choeur



Zuzette Pyton
Choeur

Les arrangements sont de:
Roosevelt Bernard, Jn Claude Charles
et Daniel J. Pyton

Studio TORAY (P-au-P Haiti)
Ingenieur de son Raymond Desmangles

Distribue par Pyton's Records Box, 13335
Delmas Port-au-Prince Haiti

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RENCONTRE

FRERES PARENT
RAYON DE L'ESPOIR



BAISER DE PAIX



PROBLEM PEP HAITIEN

Chanteurs Pour Changer

Musiciens Pour Reformer

PH D. 1029
STEREO

PH. D. 1029
1984

FRERES PARENT

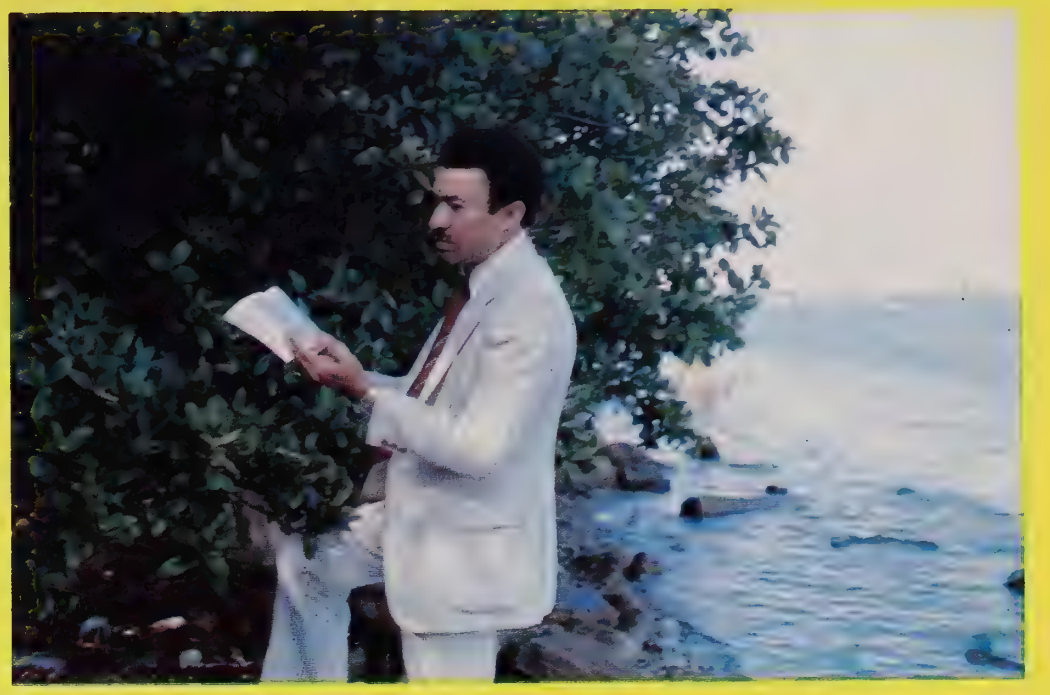
Rencontre

RAYON DE L'ESPOIR

PH D. — 1029

STEREO

Haïti Resuscité



MUSICIENS

Guitar Acc. Maestro . . . . . **Rochambeau Dolcine**
Mandoline, Vocal . . . . . **Bill**
Drums . . . . . **Mateo Meduva**
Trumpet Back Vocal . . . . . **Jean Jean**
Saxophone . . . . . **Julio Jean**
Bass . . . . . **Ti Basso W.**
Piano . . . . . **Lonea Danis**
Guitar Lead . . . . . **Adou Doua**

Message . . . . . **Phil Dorceant**
Recorded & Mixed at . . . . . **Linates Sound Studio**
Ingeneer . . . . . **Randy**
Mixing . . . . . **Randy & PH. D.orceant**
Photo . . . . . **PH. D.orceant**
Productions . . . . . **PH. Dorceant**

Distributed Exclusively by:
DORCEANT QUALITY RADIO & T. V., Inc.
181 N.E. 54 Street • Miami • Florida 33137 • Phone (305) 754-7571

FACE I

1. — BAISER DE PAIX 7.2
2. — LA VIE JODIA 5.6
3. — MIZE PITIT BON DIEU . . . 4.43
(Rayon De L'Espoir)

FACE II

1. — LA KAY NOU PRALE 5.30
2. — HAITI RESUSCITE 7.40
3. — PROBLEME PEP HAITIEN 5.56

ART DIRECTION

LAFOSSE ABDIAS

PH D. — 1029

1984

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I EAT KIDS



and OTHER SONGS for REBELLIOUS CHILDREN

BARRY LOUIS POLISAR

The Songs of
BARRY LOUIS POLISAR

Rainbow Morning Music began as an idea, and a name, and finally, when confronted with the choice of going through the established record companies, or putting the album out myself, I decided the time was right to make the "Alternative" in the name more than an idea. I was confronted with the age old problem of whether I should follow my heart or my wallet. I did not choose the wallet. It took a while but finally, when it was time to decide what I would be doing with my songs, I found I had actually made the choice years ago.

For me, this album is to be an experiment in economics, where people, not profit, count most. Perhaps this thinking is a bit idealistic, but I'd argue that we could probably use a little idealistic thinking. My purpose for putting out this album is to get the songs off my shelf, and have people singing them; to give them life, so that they may be shared and enjoyed. For through song, laughter, and creativity, we try to bring some warmth to this world. It is up to us, afterall, to decide how we are to live; whether we are to live a life that stands for change, or if we live a life, so often in pursuit of the wallet, that culminates in the silence and inaction of obedience; the blindness of war and injustice. The challenge is not easy. It involves personal decisions and alternatives, many of which we have not yet learned to think about. The choice is ours.

The late Saul Alinsky, who I'll quote again later on, used to talk about the priest who wants to be a bishop, and bootlicks and politicks his way up, justifying it with the rationale, "After I get to be a bishop, I'll use my office for Christian reform," or the businessman who reasons, "First I'll make my million, and then I'll go after the real things in life." Unfortunately, one changes on the road to being a bishop, or making the first million, and then one says, "I'll wait until I'm a cardinal and then I can be more effective," or "I can do a lot more after I get two million." And so it goes. And so, I made my choice. This album would not just be my songs, but would represent my values, as well.

It was Sam Ullman who said that "no one grows old by merely living a number of years. People grow old by deserting their ideals." A few years back, while being arrested for protesting the war in Southeast Asia, I was told that it was just a matter of time before my ideas changed and I'd learn to make compromises with my beliefs. Well, I guess I haven't aged too much since then.

This is an album of children's songs. For those under twelve, and for those way over, too. Rainbow Morning Music Alternatives. I like that name.

BARRY LOUIS POLISAR

SIDE ONE

1. HE EATS ASPARAGUS, WHY CAN'T YOU BE THAT WAY? My Mom always used to compare me with the boy who lived next door. She'd always say things like "He never does that," or "Why can't you be that way." Only whenever "he" had something I didn't have, I was told not to compare myself with other kids.

2. I'M A 3-TOED, TRIPLE-EYED, DOUBLE-JOINTED DINOSAUR Horrible, isn't he?

3. I DON'T BRUSH MY TEETH AND I NEVER COMB MY HAIR We waste so much of our time on outside appearances—concerned only about how we look and smell or what we wear. What's funny (or tragic) is that many of the things we do to "look" good are really bad—like spending so much time putting chemical fertilizers on our lawns and spraying our dandelions with harmful weed killers. Not only are the poisons bad for the earth, but Americans spend more on their lawns, than people in many countries spend on food. Saul Alinsky, the happy agitator, once said we'd be the first society to be killed by our chemical pollutants, but buried in clean white shirts. I'm not saying we should be as dirty as the character in this song, but at least he doesn't pollute the country like a lot of people who sit behind desks with "clean" hands and "nice" suits.

4. MY DENTIST IS AN AWFULLY NICE MAN On the surface, this is a song about a happy dentist who fills kid's teeth with candy. Of course once you think about it, you realize that as long as kids have candy, they'll also have cavities which have to be filled. Maybe that's why he's smiling. It's really not such a bizzare idea—afterall, years ago, General Motors, Firestone Tire, and Standard Oil bought out the electric rail systems in Washington, D.C. and about fifty other cities, and substituted them with GM manufactured buses, using Firestone tires and Standard Oil fuel. Ever wonder why the air is so dirty, and why factories haven't stopped dumping poisons in the water? Profit, not people again.

5. I EAT KIDS As a vegetarian, one of the most common questions I am asked, is "What do you do for protein if you don't eat meat." I wrote this song to answer that question.

6. I NEED YOU LIKE A DOUGHNUT NEEDS A HOLE This is just a happy love song and, like any love song, doesn't need an explanation.

7. I NEVER DID LIKE YOU ANYHOW I guess if you had to listen to me ramble for awhile, you might start singing this too.

8. TO MOMMY We have gotten so big and impersonal, with so many "important things to do," that we sometimes forget to slow down and look around us. TO MOMMY is about a kid who is trying to say something, and no one seems to be hearing what he or she is really trying to say (Actually, the song is really about a naughty, nasty kid).

9. SHUT UP IN THE LIBRARY Here we again have a school system that does not permit free learning, but rather stresses order and stability. "Shut up" we are told. From our parents. To our teachers. To the Army. To the government. So, we learn to cower early, and "grow-up" and remain silent when bombs fall on countries 7,000 miles away.

10. I DON'T BELIEVE YOU'RE GOING TO THE BATHROOM This song is also trying to say something about trusting each other. Something must be inherently wrong with a classroom where kids feel they hate to stay. Maybe instead of concentrating on watching kids who try to sneak out, we should try to do things that would make them want to sneak in.



PHOTO: JOHN SENKO

All songs on this album are copyrighted with all rights reserved by Barry Louis Polisar, who welcomes and encourages their use. They are to be sung, shared and enjoyed, otherwise they'd be back on my shelf. Credit would be appreciated when possible.

Many thanks to Paul Caffrey and Gail Harris for their patience and good souls. To Sheldon Biber who continues to "paint rainbows when they are few," and to Peggy Bruton, whose friendship and help gave it all a good start. There are a lot of others I'd like to thank as well—to those friends and strangers who suffered through bad renditions of songs, yet came out enthused when I first started playing—and even now when I frequently hit wrong notes, sing off key, or play an out of tune guitar.

℗ 1975 BARRY LOUIS POLISAR



PHOTO: JOHN SENKO

SIDE TWO

1. I SNEAKED INTO THE KITCHEN IN THE MIDDLE OF THE NIGHT My cousin used to say that every parent has their own wrong way of raising kids. I guess a mother or father that does nothing but "blah-blah" all day really should expect to get lied to.

2. FRED I think (I hope) there is a positive and caring side to each of us, though we've been taught to hide our emotions, and cover up our feelings with an image of meanness and strength. Fred is a monster who cannot command respect or instill fear because of his name—we all know that monsters have names like THOR or GARGANTULA, but not Fred—but maybe all he really wants is for someone to understand him.

3. I GOT A TEACHER, SHE'S SO MEAN Not permitting self expression and laughter is like plugging the hole on a kettle of boiling water. Things are quiet for a little while ... and then they explode. I wrote this song after my first performance at a school, where I watched a teacher yelling at her kids for a good fifteen minutes. I wrote down most of what she said, and came home and worked it into this song. Any resemblance to real characters is purely coincidental, I'm sure.

4. ME AND YOU This is a love song to the world. Again, just a happy rhyme to sing in the woods, on a train, or in a car.

5. GIGGLE TICKLE FIDDLE LITTLE WIGGLE AROUND If anyone knows what this song is about, I'd sure like to find out. I only wrote it.

6. WHEN SUZIE SNEEZED I call this a plea for peace. The parallel between nations in war and the fight in this song is not accidental, and really, when you start thinking about it (which is probably our problem—we don't think about it,) it's all kind of comical—until people start getting hurt. When we start fighting, we stop listening, and when we stop listening to each other, we can never have any understanding. I guess we only have two choices: to continue and be a part of the madness (and support it in silence) or make the decision to say, "I won't fight" and try to find other alternatives. The alternatives are always there, if we choose to look hard enough. As T.S. Eliot once said, "In a world of fugitives, he who takes the opposite direction appears to be running away."

7. MY FRIEND JAKE My cousin talks about a man who quit a successful and high paying job, because the man dreamed he had died and was able to read his own obituary, and could find nothing in it that he wanted to see. My friend Jake is different than most people. He doesn't conform to what other folks say are the "important " things to do in life. I got the idea for this song from a cartoon I saw on public television years ago. It stayed inside me for a few years, and then one day, I wrote it down.

8. EARLY SUNDAY MORNING This song is done just for fun. I should probably say that the peanut butter referred to is the sticky, icky organic kind. After I wrote it I realized how the two characters in the song kept escalating their tactics. I'm glad I ended the song when I did. If they were anything like governments, they would have probably ended up blowing themselves up with bombs and guns in the next verse.

9.LOUDER This was written kind of on the spot. I was singing under a tree one afternoon, as this kid was standing on my waist, holding on to my ear and yelling "SING LOUDER." So I did. You might even call it my first protest song.

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SIDE ONE

THUMP THUMP THUMP

I was all alone
thump thump thump
Sitting at home
thump thump thump
It was coming up the stairs
thump thump thump
I was really scared
thump thump thump
What could it be?
thump thump thump
Coming after me
thump thump thump
It stopped in the kitchen
thump thump thump
I was shaking, I was twitching
thump thump thump
Walking down the hall
thump thump thump
Who could I call?
thump thump thump
The lights went out
thump thump thump
I began to shout
thump thump thump
It was getting close
thump thump thump
Oh, it must have been a ghost
thump thump thump
I dove under the covers
thump thump thump
I screamed for my mother
thump thump thump
No one answered back
thump thump thump
I was gonna be attacked
thump thump thump
The door started creaking
thump thump thump
Somebody was sneaking
thump thump thump
I was screaming and hollerin'
thump thump thump
And something was a followin'
thump thump thump
Me around the room
thump thump thump
I hoped my parents came soon
thump thump thump
I closed my eyes
thump thump thump
I said "I don't wanna die"
thump thump thump
What could it be?
thump thump thump
Coming after me
thump thump thump
I tried again to shout
thump thump thump
I never found out
thump thump thump
1978 BARRY LOUIS POLISAR

HEY JACK, WHAT'S IN THE SACK

chorus

Hey Jack
What's in the sack
What's in the sack
That you're carrying on your back
Jack

It bounces and it moves
I think that I can here it talk
It makes you go so slowly
And stumble when you walk

chorus

I know they say that you're derranged
And I think that it's alive
I know that somethings very strange
You know I swear that ain't no jive

chorus

Now I know I heard a voice
It sounded like a cry
Wipe the spit off of your chin
I think you have a kid inside

chorus

It's heavin' and it's movin'
And it's rollin' out the door
It's little Billy Nicholson
Say, what'd you have him in there for

chorus

℗ 1978 BARRY LOUIS POLISAR

YOU CAN'T SAY *PSBPSBPSB* ON THE RADIO

You can't say *psbpsbpsb* on the radio
You can't say *psbpsbpsb* on the radio
You can't say *psbpsbpsb* on the radio
psbpsbpsb
psbpsbpsb
psbpsbpsb
℗ 1978 BARRY LOUIS POLISAR

MY NAME IS HIRAM LIPSHLITZ, (JR.)

Oh, my name is Hiram Lipshlitz
And my problem's pretty clear
My name is often mispronounced
By unaccoustomed ears
Sometimes they call me Lipshitch
Sometimes it's Hiram Who?
Oh to be a Bob or Bill
A Mike or Steve or Lou.
℗ 1978 BARRY LOUIS POLISAR

WITH A GIGGLE AND A HUG AND A TICKLE AND A KISS

CHORUS

I never thought I'd fall again least not like this
With a giggle and a hug and a tickle and a kiss
It's hard to think I'd let myself be captured by your charm
In the middle of a snow storm, I'm melting in your arms

Your brown eyes burn with a sparkling fire
That spell my name in embers that sparkle with desire
I could see myself with you just sitting in a chair
The tears in your eyes stain the curls in your hair

chorus

The days I spend with you seem to slide right by
The candles are lit I'm gonna give it a try
Though I thought it would lesson and I'd soon tire
Instead of letting go, I'm climbing higher and higher

chorus

Though the world's too crazy, it might never come true
Before I give up, I'm gonna fight for you
My heart beats fast and my face is all flushed
I'll marry you tomorrow, don't wanna seem rushed

chorus

1978 BARRY LOUIS POLISAR

THE MAN AND THE CHICKEN: A FABLE

1978 BARRY LOUIS POLISAR

DON'T PUT YOUR FINGER UP YOUR NOSE

chorus

Don't put your finger up your nose
'Cause your nose knows it's not the place it goes
You can sniffle
You can sneeze
But I'm asking you please
Don't put your finger up your nose
Don't stick your finger up your ear
'Cause then your ear will find it hard to hear
You can thump and
You can tug it
But please don't plug it
Don't stick your finger up your ear

chorus

Don't put your finger in your eye
That's not a thing I think you oughta try
You can blink it
You can wink it
But I don't think it
Would be good to put your finger in your eye

chorus

Don't stick your finger down your throat
'Cause that'd just make you start to choke
Then up will come your dinner
And you'll start to look much thinner
Don't stick your finger down your throat

chorus
℗ 1978 BARRY LOUIS POLISAR

I CAN'T, I CAN'T

I can't
I can't
I can't
I can't
Yes you can
Yes you can
Yes you can
Yes you can
I can't
I can't
I can't
I can't
Yes you can
Yes you can
Yes you can
Yes you can
I can't
I can't
I can't
I can't
Yes you can
Yes you can
Yes you can
Yes you can
I can't
I can't
I can't
I caaaaa
aaaannnnnnnnnnt
℗ 1978 BARRY LOUIS POLISAR

MOM AND DAD ARE ALWAYS RIGHT

chorus

Mom and Dad are always right
And I am always wrong
They tell me that I eat too much
And I always take too long
My grades at school aren't good enough
I don't do what I should
They tell me that I'm pretty dumb
I guess I'm not so good

They yell at me and tell me that
I disobey their rules
I sleep too much, I miss the bus
I'm always late for school
When we go out to dinner
I always spill my drink
I drop my spoon and spill my soup
I's born this way they think

chorus

Dad says he was stronger
When he was half my age
Mom never got dirty
When she went out to play
I guess they both were perfect kids
When they were young like me
They always did what they were told
The way that I should be

chorus

I guess I'm just a naughty boy
That's what they always say
Then they wonder why it is
That I turned out this way
But you can't be perfect all the time
You can't always be good
Everybody makes mistakes
And everybody should

Mom and Dad aren't always right
And I'm not always wrong
I don't think that I eat too much
Or that I take too long
And one thing that I know for sure
That they don't understand
I'm smarter than my Mommy and
Daddy think I am

Mom says that I'm clumsy
And I'm just a little brat
Somehow I accidentally spill
My milk into her lap
Dad says I'm no help at all
I just get in his way
So when I should be helping him
I go outside and play
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THEY SAID 'EAT THE BROCCOLI'

Chorus

They said "eat the broccoli"
I ate the broccoli
They said "eat the spinich"
I ate the spinich
They said "eat the meat loaf
mashed potatoes, peanut butter
string beans, brown rice, cucumbers and all the other
things like zuccini squash, pineapple and egg plant
bread and butter, macaroni
corned beef, ham, also bologna
lemonade and grape juice
quiche lorraine and cous-cous
chicken fried and baked and broiled
mushroom stems stir fried in oil"

verse one

And don't forget when you are through
We'll have some desert for you
Theres apple pie and brownies
Peaches, plums and nectarines
Cookies, cake and candied sweets
And yogurt mixed with cottage cheese
Lemon Custard, apple strudel
Luxchen koogle cooked with noodles
Drippy, Runny ice cream comes
Cause kids can't live by bread alone
I ate so much my tummy hurt
I popped the buttons on my shirt
I bulged so big, I split my side
But still my plate was piled high
So

chorus

I said "I think I've had enough"
They made me eat more—I was stuffed
I cleaned the plate now everywhere
People poke and point and stare
Whenever I go down the street
People stop to look at me
I ate and ate and ate and ate
And now they say I'm overweight
Can't fit through doorways or in chairs
I tell you it just isn't fair
I break the sofa when I sit
Can't go to school cause I can't fit
I fall asleep, I break the bed
But I've always done what my parents said

1977 BARRY LOUIS POLISAR

SIDE TWO

NEVER COOK YOUR SISTER IN A FRYING PAN

chorus

Never cook your sister in a frying pan
Or boil her in water or take her by the hand
And throw her off a cliff or try to make her fall
'Cause these things aren't very nice at all

You might not like her but don't knock her off her bike
Fighting is normal, but normal ain't right
Don't put her in a bucket and drop her down a well
Or put her in the oven or try to sell
her to the nice old man that lives up the street
Don't hit her with your hand or kick her with your feet

chorus

Don't tie her to a tree and leave her in the woods
For the bears and the snakes and you never should
Lock her in the closet or throw her in the snow
Or flush her down the toilet or steal her clothes
If you do these things then what you do
Is not becoming to a boy like you

chorus

Yeah you better be careful when she's nice and small
Don't beat her with a bat or hit her with a ball
Or put her in a barrel and roll her down the road
'Cause it all goes against the gentlemen's code
Besides she might grow up and be bigger too
And turn around and do them all to you

chorus

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A BRONTOSAURUS WITH BRONCHITIS

I am a fierce and ferocious beast
Though I'm sure that you can't tell
I take my pills and medicine
'Cause I don't feel so well
My head is stuffed, my nose it runs
It hurts my throat to speak
I'm a Brontosaurus with Bronchitis
I've been like this for a week

I'm acting rather civilized
But it's not that I've been tamed
I can't go breathing fire
'Cause my throat is all inflamed
They say I look emaciated
(That means I've gotten thin)
Mom feeds me tea with lemon
Grandpa drops the nose drops in

Grandma's making Cro Magnon soup
Dad gives me vitiman "C"
Mom gives me lots of orange juice
And lets me watch T.V
All covered up in a fevered sweat
My throat it sure does hurt
But I get to watch the Flintstones
I guess it could be worse

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TYRANNOSAURUS NIX

You've heard about some dinosaurs
Who devour little boys
And try to eat choice little girls
(A habit which annoys)
But I'm a dinosaur
Pre-historic through and through
And I'm hear to swear to anyone
That this is not the truth

We're blamed for things so ghastly
(These things we do not do)
You simply must believe us
When we say we won't eat you
We live on nuts and berries
We haven't touched a hair
On any kid that's come our way
There's no need to beware

Were taking ads in newspapers
And we're going on T.V.
There were abuses in the past
But the past is all B.C.
We've got a firm in New York
That's managing our campaign
We'll accept the responsibility
But we will not take the blame*

Our image is respectable
We've been seen in prayer
We've trimmed our toenails, filed our teeth
And we've even combed our hair†
I hope that you will realize
We're quite a harmless bunch
And maybe you can join us
And come over soon for lunch

*This phrase is originally credited to former President Nixon during the watergate affair.
† or "Grown our hair," as the case may be

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MY MOTHER RAN AWAY TODAY

My mother ran away today
She walked right out the door
She packed her toothbrush and her pajamas
And said "I can't take it no more"

She said that she was tired
She said she'd had her fill
Of cooking our meals and washing our clothes
And cleaning all our spills

She said she'd write us letters
With no return address
She said that she'd come back someday
But now she had to rest

She took the plants and she took the cats
And our pictures from the wall
And though it's only been two hours ago
I wish that she would call

I never thought I'd miss her
Isn't that the way
You never know how much Mom means to you
Till she runs away

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THE POETRY LESSON: A TRAGICOMEDY

1978 BARRY LOUIS POLISAR

"DO THIS" "DO THAT"

"Stop moving about,"
"Sit up straight"
"Comb your hair"
"Now don't be late"
"Do this," "Do that"
"Sit still," "Don't move"
"Don't do anything
I don't approve"

chorus

That's all we hear
That's all they say
Every night
and every day

"Be Quiet," "Shut up"
"Go change your clothes"
"Behave yourself"
"Don't pick your nose"
"Drink this," "Eat that"
"Sit down," "Grow up"
"Move here," "Sit there"
"Don't interrupt"

chorus

"Move fast," "Slow down"
"Now look what you've done"
"Who gave you permission
To laugh and have fun"
"Now button your lip"
"Go zip your fly"
"Your finger is bleeding"
"Now tell me why"

chorus

"You're eating too fast"
"Now don't deny it"
"Don't talk so much"
"Why are you so quiet"
"Go here," "Go there"
"Don't wheeze," "Don't sneeze"
"Get off the floor,"
"Don't move," "Don't breathe"

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DAD SAYS THAT I LOOK LIKE HIM

Dad says that I've got his nose
Big and flat and long
He tells me that I look like him
But Mom says he is wrong
Aunt Mary says I look just like
My older brother Wayne
Aunt Jennie says my hair's too long
And I look like my sister Jane
I wish they'd stop comparing me
To everybody else
"You walk like him," "You look like her,"
I look just like myself

Grandma says I've got the eyes
Of my Great Grandpa John
Uncle Dave says I look
Just like my cousin's mom
Dad says that I'm built like him
Ma says don't be so sure
Grandpa doesn't say too much
He sits all day and snores
I wish they'd stop comparing me
To everybody else
"You walk like him," "You look like her"
I look just like myself

Dad says that I've got his eyes
Mom says it isn't true
They say he must be blind and I
Know my eyes are blue
Mommy says I talk too much
But if you ask me
I look just like the milkman
Daddy says it couldn't be
I wish they'd stop comparing me
To everybody else
"You walk like him," "You look like her,
I look just like myself

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LEROY IS A LATE BLOOMER

Leroy is a late bloomer
He's not like the other boys
He doesn't like to go outside
And he doesn't play with toys
He doesn't like girls and he doesn't like sports
He doesn't even like T.V.
He likes to lay around all day
And he doesn't even like me

Leroy is a late bloomer
That's what his mother will say
"There's nothing wrong with Leroy"
"He'll find himself someday"
Leroy doesn't go out at all
He sits in his room alone
His thoughts are kept well hidden
His secrets are unknown

Leroy is a late bloomer
Some kids are that way
His father doesn't seem to mind
"Don't push him," he will say
Leroy's going through a stage
You just have to give him time
But how much time does one boy need
He's already thirty-nine

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YOU'RE AS SWEET AS SUGAR ON A STICK

chorus

You're as sweet as sugar on a stick
Licorice on a gum drop, liquity split
When you smile the whole world opens right up
When I get a little bit of you, I can't get enough

My heart starts pounding when I kiss you on the lips
Like water down a drain, dropping drip drip drip
Whenever I am with you, I feel at home
Gonna run to you like ice cream down a cone

chorus

When your hand's in mine I'm bounding round and round
My hearts doing cartwheels, upside down
I'm gonna sing so soft and oh, so sweet
I'm standing on my head with lightning in my feet

chorus

I'm jumping off the ground and I'll sail round the sun
I'll fly back to you like the river as she runs
Laughing and clapping and sitting by your side
Bouncing up and down like a roller coaster ride

chorus

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WE'RE MARCHING SHOULDER TO SHOULDER

Oh we're marching shoulder to shoulder
To demand equal rights for kids
We're not just "cute", we're important
We're throwing off our chains and our bibs
Children of the world, it's time to unite
It's time to organize and stand up for what is right
We've got nothing to lose but our diapers and our pins
And if we all stick together I know that we can win
Oh we're marching shoulder to shoulder
Being less than three feet tall is now in style
We're the front for kids liberation
Spare the rod and spoil the child
DONE WITH "children will speak only when they're spoken to
We ain't just kids, we're human beans too, you know
We wanna be heard and we know that we'll be seen
We won't trust anybody who is over thirteen
Oh we're marching shoulder to shoulder
We're gonna speak up when we've got something to say
Suppose they give a birthday party
And No-body came

(older voice: "Go to bed")
Oh No—We won't go
Oh No—We won't go

Oh we're marching shoulder to shoulder
Down with playpens and nursery schools
Climb out of your high chairs—this fight is for you
We want Bread and Roses and Chocolate too
We're tired of being pampered
We're tired of being coddled
We're making molotov cocktails
From baby bottles

Oh We're marching shoulder to shoulder
The times they will change one day
They can send us to our rooms
And they can yell and they can spank us
They can make us go to bed
But one day they're gonna thank us

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CH-91502

Collector's Addition Vol. I

The Moments

H. Ray *A. Goodman* *B. Brown*







Collector's Addition Vol. I

0 76742-9502-1

the moments

Side 1

1. *Love On A Two Way Street*
2. *Sexy Mama*
3. *Girls*
4. *I Could Have Love You*
5. *Look At Me I'm In Love* (English)

Side 2

1. *Look At Me I'm In Love* (French)
2. *I Do*
3. *I Don't Wanna Go*
4. *Not On The Outside*
5. *With You*

Produced by SYLVIA ROBINSON

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Album Design: Hemu Aggarwal
AQ Graphics, Inc.

JACKET MADE IN CANADA


Virgo Red
Roy
Ayers
Ubiquity
PD 6016

polydor
PD 6016
2391 094

Virgo Red

Roy Ayers Ubiquity



SIDE 1

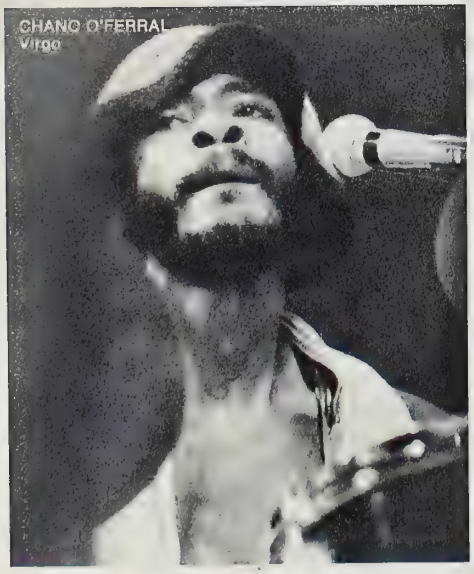
1. BROTHER LOUIE 6:02 BROWN/WILSON
Buddah Music
2. IT'S SO SWEET 4:20 SALTER/ALDERSON
Antisia Music Inc.
3. THE MORNING AFTER 4:30 KASHA/HIRSHHORN
20th Cent. Music Corp.
4. LOVE FROM THE SUN 2:45 CLAY/CLAY/GARFIELD
Beta Buzz

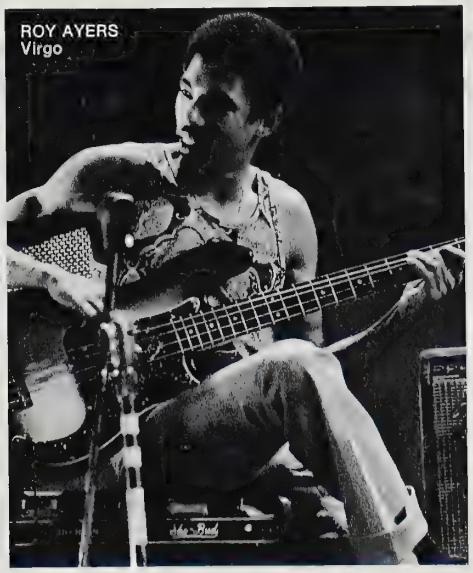
SIDE 2

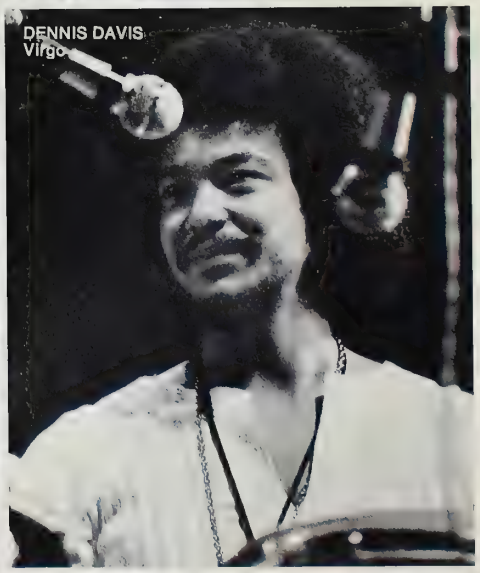
5. VIRGO RED 2:57 R. AYERS/C. CLAY
Roy Ayers Ubiquity
6. I AM YOUR MIND 6:12 D. DAVIS/R. AYERS
Roy Ayers Ubiquity
7. GIVING LOVE 4:25 L. HUTSON/J. REAVES
AOPA Music/Silent Giant Music
8. DES NUDE SOUL 4:50 R. AYERS
Roy Ayers Ubiquity

All Selections are ASCAP.









PRODUCED BY JERRY SCHOENBAUM

ROY AYERS/Vibes, Organ, Vocal & Percussion. HARRY WHITAKER/Piano, Electric Piano & Organ, DENNIS DAVIS/Drums & Percussion. DAVID JOHNSON/Bass. RUFINO "CHANO" O'FERRAL/Congas, Bongos & Vocal. Special Thanks: DENISE BRIDGEWATER/Vocals. JIMMIE OWENS/Trumpet. CICLE BRIDGEWATER/Trumpet. GARNETT BROWN/Trombone. ARTHUR CLARK/Baritone. WILL HAWES/Guitar. DENNIS HEAVEN/Guitar. ADRIAN DEY, STEPHEN SADIZ SHBAZZBERRIOS/Percussion/ARRANGED BY ROY AYERS & BERT DeCOTEAUX*/Vocals. DENISE BRIDGEWATER, ARGERIE AYERS, WILLIE MICHAEL, LESLIE CARTER, SELDON POWELL/Baritones. GORDON EDWARDS/Bass. JERRY FRIEDMAN/Electric Sitar. EDDIE KRAMER, JAMES GREEN/Engineer. EDDIE KRAMER/Mixing Engineer. Special Thanks: GEORE LOPEZ, BUZZY WILLIS/Cover Design, Art Director/KATS ABE. Artist/HARUO MIYAUCHI, Photography/BERT ANDREWS. Recorded at Electric Lady Studios, New York, July 1973

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Bread Winner

...Out
...now I Love You
...necessary Business
No Limit
That's Not What We Came Here For
Feel Your Way
Do It Till The Fluid Gets Hot
Free Yourself

Produced by
Rick Chertoff



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AB 4208

NO LIMIT
Len Ron Hanks, Zane Grey

If we never try
Then we will never know
If we keep the faith
Our love will grow

We can see ourselves
And through our eyes we'll see
Let nothin' interfere
With your love for me
No limit! None that I can see
No limit! Not one, not one
Not one for you or me
No limit! It can go until eternity

Your love's shown me that time is not to waste
When you're not around,
Nothin' takes your place.
If we never thought we could,
If we never do...
For as long as we want,
We can keep love—can't you see

No limit! None that I can see
No limit! Not one, not one
Not one for you or me
No limit! It can go until eternity

Some search for years,
For love and peace of mind
They don't know what it is
To have it all the time.
Mmm... A love so strong
That you're givin' me
As long as you're here...
I'll never be unhappy—

No limit! None that I can see
No limit! Not one, not one
Not one for you or me
It can go until eternity

YOU KNOW I LOVE YOU
Greg Scott

Say you're feelin' low down,
And there's no one there to comfort you,
And you always feel like you're wearin' a frown,
And every little problem seems to get to you,
Yeah, yeah, yeah, yeah, yeah.

And your good friends are all hangin' around,
Tellin' you your problems and what's the matter with you,
And everything they say, yeah, you've heard before,
And it's all true.

Nothin' they say is gonna see you thru, babe
Babe.

You know I love you
You know I love you
You know I care for you.
You know I love ya
I do, I do.

When there's no reasons and no words to say,
Hidin' all your feelins in the role ya got to play,
You and I we argue but we get nowhere
You ask yourself if life is really ever fair,
If you wonder if our love will ever fade,
Look into my eyes there's more than words could ever say.

You know I love you
You know I love you
You know I care for you.
You know I love ya
I do, I do.

You know I love you
You know I love you
You know I care for you.
You know I love ya
I do, I do.

UNNECESSARY BUSINESS
K. Williams, Jr., G. Robinson, Jr., Greg Scott

You say excuses are the solvent to your hold back,
It's time to see what's happenin' to you,
And it's not just what you're not doin'
You're lettin' your mind send you elsewhere,
And it's just a little simple thing that's holding you.

It's just unnecessary business holdin' you,
It's just unnecessary business holdin' you.

You think everyone around you, they don't understand you,
Well I'm thinkin' that your problem lies within, you don't understand yourself
Well it seems just like ya want to do,
But ya just can't find a way,
And it's just a little simple thing that's holding you.

Unnecessary business holding you,
Unnecessary business holding you,
Unnecessary business holding you,
Unnecessary business holding you.

DO IT TILL THE FLUID GETS HOT
K. Williams, Jr., L. Gilmore, V. Garnell,
G. Robinson, Jr., G. Scott,
S. Green, J. Braddock

Hey! The time is right!
—Don't hesitate
Jump to it
—The heat is on

It's plain to see, if you wanna get down
—Get loose
Get with it
—Can you diggit?

When you feel the pressure
The fluid starts to flow
It makes it easy to let go
It's too hot for me to stop
—I'm 'bout to lose control!

I love what ya do to me
Keep on doin'...what ya do
I love what ya do to me
Keep on doin'...what ya do

Do it! Do it 'till the fluid gets hot.
Do it! Do it 'till it hits the spot.

If you feel like you wanna do it
Do it! Get loose...just get to it.
Do ya wanna get funky
Get down! Get loose...just get with it.
Feel your body start to brewin'
Feels good, to get down and get funky
The time is right now, to get down
Get loose...just get nas-s-sty!

I love what ya do to me
Keep on doin'...what ya do
—Do it! Do it 'till the fluid gets hot
—Do it! Do it 'till it hits the spot

Breakwater

AB 4208

WORK IT OUT
K. Williams, Jr

The situation is tough
It's one on one
All we need is a little love
To bring it all together
Forget all the attitudes,
The people throw in your way
They have nothin' better to do…
Just phase it right away
Hey—hey—hey…Work it out
Hey—hey—hey…Work it out

There's conflict everyday
People lie right in your face
They all have nothin' better to do
Don't tell them all about it
Don't make more confusion
Just help make a solution
Love and happiness rules over
All the bad within us
Hey—hey—hey…Work it out
Hey—hey—hey…Work it out

The moral of this song, there's
Always another side
Sometimes you have to keep holdin' it in
Because they won't give in
Come to a conclusion before
It's only an illusion
Things may be lookin' thin—Oh
But you must believe me
We gonna work it out
Hey—hey—hey
We gonna work it out
Hey—hey—hey

THAT'S NOT WHAT WE CAME HERE FOR
D. Bugatti, F. Musker

Every time we move in together
I get the same old feeling
For two people in love with one another
We treat each other like we just don't care
With all the time we're spending together
I can't help but wonder why
When we should be helping one another
You make me angry and I make you cry

That's not what we came here for
Still time to love one another and
That's not what we came here for
All we gotta do is love one another

Every time that you give me your loving
I still wonder if it's gonna last
When we should be looking towards the future
Hold me close and we'll forget about the past

That's not what we came here for
Still time to love one another and
That's not what we came here for
All we gotta do is love one another
Care for each other
Care for each other
Love one another

Baby, hang on
We can talk about it
Baby, hang on
We can talk about it
Baby, hang on
—We still got time
We can talk about it
Baby, hang on
—We can work our problem out
We can talk about it
Baby, hang on
—I can't stand to see you lookin' so sad
We can talk about it
Baby, hang on
It can still feel good
It can still feel good, good! good!
We can talk about it
We can talk about it
We can talk about it

That's not what we came here for
Still time to love one another and
That's not what we came here for
All we gotta do is love one another
Care for each other
Love one another

Oooohhhh
Love one another
Oooohhhh
Care for each other

That's not what we came here for
Still time to love one another and
That's not what we came here for
Still time to talk about it, talk about it

That's not what we came here for
Still time to love one another and
That's not what we came here for
Still got time to care for each other

That's not what we came here for
Still time to love one another and
That's not what we came here for
Still time to talk about it, talk about it

FEEL YOUR WAY
K. Williams, Jr.

Feel your way
Feel your way
Feel your way
Feel your way

Feel your way into our world of music,
Feel your way into our world of love,
Feel your way into our world of music,
Feel your way into our world of love.

Feel your way, come on people you can do it now,
Feel your way into our world of love,
Feel your way, come on people open up your hearts,
Feel your way, come on people you've got to
Feel your way
Feel your way
Feel your way

Feel your way into our world of music,
Feel your way into our world of love.

FREE YOURSELF
K. Williams, Jr.

Free yourself
Free yourself
Free yourself
Free yourself

When your chance for success boards your life,
It's an overwhelming feeling,
You don't need any more pressure,
For what it may be you may be, ya might miss.

Free yourself from the things that hold ya down,.
Aint nobody gonna make it easier,
Free yourself from the hassles in your days,
It will help to find a better way—

People don't realize why you're itchy,
The bicker tends to make ya edgy,
You don't need any more pressure,
'Cause you're on the verge of makin' a change,
You're on the verge of a new world—

Free yourself, just try to keep your cool,
It's the way to make a brand new start,
Free yourself from the hassles in your days,
It will help you find a better way.

Free yourself
Free yourself
Free yourself
Free yourself

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Breakwater
Kae Williams, Jr.: Keyboards, Synthesizer, Lead and Background Vocals
Linc "Love" Gilmore: Guitar, Background Vocals
Vince Garnell: Woodwinds, Background Vocals
Gene Robinson, Jr.: Lead Vocals, Trumpet, Fluegelhorn
Greg Scott: Woodwinds, Background Vocals
Steve Green: Sea Bass, Background Vocals
James "Gee" Jones: Drums, Background Vocals
John "Dutch" Braddock: Congas, Percussion

Special Guest Musicians
Randy Brecker, Allen Ruben: Trumpet, Fluegelhorn
Robin Eubanks, Barry Rodgers: Trombone
Leonard "Dr." Gibbs Jr., Rubins Bassini: Percussion
Peter Gordon, John Clark: French Horn
Francisco Centeño: Bass

String and Horn Arrangements
You Know I Love You, Feel Your Way
Strings & Horns: Ralph Schuckett
Work It Out, No Limit
Horns: Kae Williams, Jr., Greg Scott
Unnecessary Business, That's Not What We Came Here For
Strings: Ralph Schuckett
Horns: Greg Scott
Free Yourself, Do It Till The Fluid Gets Hot
Horns: Greg Scott

All vocal arrangements by Gene Robinson, Jr. & Breakwater

Special Thanks: Clive Davis, Rick Chertoff, Vernon Gibbs, Abbey Konowitch, Artie Patsiner, Donn Davenport, Katrinka Blickle, Bonnie Leon, Marcy Drexler, Michel Sauvage, Pat Schiff, Tina Campitelli, and all the staff at Arista.

Very Special Thanks: Mark Burnett, William Eib, Larry Mazer, Alan Spielman Esq.

PRODUCED BY RICK CHERTOFF

Recorded and mixed at
Soundmixers Studios, N.Y.C.
Engineer: William Wittman
Assistant Engineer: Tim Bomba

Additional recording at
Sigma Sound Studios, N.Y.C. & Philadelphia
Engineers: Gerry Block, Jay Mark, Andy Abrams & Kenny Present
Assistant Engineers: Jim Dougherty, Carla Bandini, Peter Humphreys, Rocky Schnaars

Mixed with the Aphex.

You Know I Love You mixed at Sigma Sound Studios, N.Y.C.
Gerry Block, engineer

Exclusive Representation:
City Lights Management, Inc.
2131 Walnut St., Phila., PA.
215-561-0858

Logo Design: Gerard Huerta
Make Up: Way Bandy
Photography: Garry Gross
Art Direction: Katrinka Blickle







PD-1-6179

SIDE 1

HEAT OF THE BEAT
FOR REAL
GIVE IT TO ME
OOH BABY

SIDE 2

STEP IN TO OUR LIFE
LOVERS SHOULD ALWAYS BE TOGETHER
NO DEPOSIT NO RETURN
TAKE YOUR FUNKY MIND TO THE DISCO
SWARTE

ALL SELECTIONS ASCAP



PHOTOGRAPHY: ROLAND M. CHARLES
DESIGN: CHRISTOPHER AUSTOPCHUK
ART DIRECTOR: BOB HEIMALL (AGI)

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PD-1-6179

Polydor

Produced By: Roy Ayers, Ro-Ayer Production Company, and Wayne Henderson, At Home Productions—All Good Music Starts At Home.

Arrangers: George Del Barrio (Strings): Step In To Our Life, Swarte & Lovers Should Always Be Together. McKinley Jackson (Strings): Heat Of The Beat.

Recorded At: Automated Sound Studios, New York, New York by Vicky Sabry—Sigma Sound Studios, New York, New York by Andy Abrams—Oceanway Studio, Santa Monica, Calif. by Allen Sides, Hank Sanacola and Michael Evans

Mixing Engineer: Allen Sides—Date: October 3, 4 & 5, 1978



Mastered At: Kendun Recorders by Geoffrey Sykes, Allen Sides & John Golden

Musicians:

Vance "Mad Dog" Tenort—Courtesy of Fantasy Records
Ed Reddick—Courtesy of Fantasy Records
Bruce Carter—Courtesy of Fantasy Records
Nathaniel Phillips—Courtesy of Fantasy Records
Bobby Lyle—Courtesy of Capitol Records, Inc.
Bernard Purdy—Courtesy Pretty Purdy Productions

Background Vocals:

Carla Vaughn—Courtesy of Ro-Ayer Production Company
Nathaniel Phillips—Courtesy of Fantasy Records
Gregory Matta—Courtesy of Fantasy Records
Sylvia St. James—Courtesy of Fantasy Records

Thanks to William Allen, Carla Vaughn, Chano O'Ferral and Carla Bandini—Roy Ayers.
ROY AYERS– INFORMATION
ASSOCIATED BOOKING CORPORATION
1995 Broadway, New York, N.Y.
Roy Ayers plays Deagan Vibraharp

A big At Home thanks to Richard Flowers for his good vibes.

Roy—It was a beautiful gas making a record with you—Big Daddy.

Hail to the Chief (Forest Hamilton) for being a believer—your presence is always felt—Big Daddy.

PD-1-6179
Printed in U.S.A.

Thanks again to the At Home Maidens (Sylvia St. James, Saundra "Pan" Alexander and Cheryl Alexander), we're on our way to the top—Big Daddy

Thanks again to Nick Hanich of Hanich Music for letting us have all of your musical toys.

Wayne Henderson—Personal Management: Forest Hamilton
9229 Sunset Blvd.
Los Angeles, California

Tracked by Allen Sides: HEAT OF THE BEAT, FOR REAL, GIVE IT TO ME, STEP IN TO OUR LIFE, TAKE YOUR FUNKY MIND TO THE DISCO, SWARTE.

SIDE 1

HEAT OF THE BEAT

Vibes: Roy Ayers
Trombone: Wayne Henderson
Vocals: Roy Ayers, Vernell Shaw (alternate leads)
Drums: James Gadson
Background Vocals: Greg Matta, Reggie Ellis, Barry "Bo" Henderson, Vernell Shaw & Michael Young
Bass: Ed Reddick
Guitar: Darryl "Sugar Bear" Moore
Percussion: Vance "Mad Dog" Tenort

OOH BABY

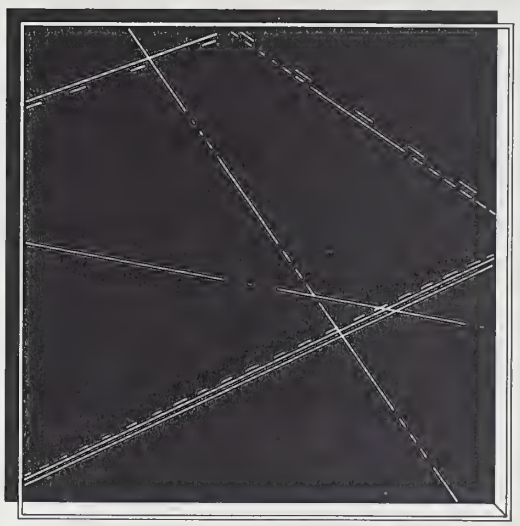
Acoustic Piano, Vibes: Roy Ayers
Trombone: Wayne Henderson
Vocals: Roy Ayers & Wayne Henderson
Background Vocals: Carla Vaughn, Nathaniel Phillips
Bass: William Allen & Nathaniel Phillips
Drums: Dennis Davis
Percussion: Nathaniel Phillips, Wayne Henderson, Roy Ayers (finger snaps & hand claps)
Guitar: Chuck Anthony
Congas: Chano O'Ferral
ROY AYERS—BOOKING INFORMATION
ASSOCIATED CORPORATION
1995 Broadway, New York, N.Y.

FOR REAL

Vibes: Roy Ayers
Trombone: Wayne Henderson
Background Vocals: Greg Matta & Reggie Ellis
Drums: James Gadson
Guitar: Darryl "Sugar Bear" Moore
Bass: Ed Reddick
Percussion: Vance "Mad Dog" Tenort

GIVE IT TO ME

Vibes: Roy Ayers
Trombone: Wayne Henderson
Vocals: Roy Ayers & Richard Flowers
Background Vocals: Sylvia St. James, Saundra "Pan" Alexander, Cheryl Alexander
Drums: James Gadson
Bass: Ed Reddick
Acoustic Piano & Fender Rhodes: Richard Flowers



SIDE 2

NO DEPOSIT NO RETURN

Electric Piano, Vibes: Roy Ayers
Trombone: Wayne Henderson
Bass: Nathaniel Phillips
Oberheimer: Phillip Woo
Acoustic Piano: Armand Donelian
Drums: Bernard Purdy & Bruce Carter
Guitar: Chuck Anthony
Congas: Chano O'Ferral
Vocals: Carla Vaughn, Jim Gilstrap, Stephanie Sprewell, Judi Brown
Roy Ayers plays Deagan Vibraharp

STEP IN TO OUR LIFE

Vibes: Roy Ayers
Trombone: Wayne Henderson
Drums: Bruce Carter
Bass: Nathaniel Phillips
Piano: Bobby Lyle

SWARTE

Vibes: Roy Ayers
Trombone: Wayne Henderson
Drums: Bruce Carter
Bass: Nathaniel Phillips
Piano: Bobby Lyle

LOVERS SHOULD ALWAYS BE TOGETHER

Vibes: Roy Ayers
Trombone: Wayne Henderson
Electric Piano, Piano: Armand Donelian
Bass: William Allen
Drums: Bernard Purdy
Vocals: Carla Vaughn, Jim Gilstrap, Stephanie Sprewell, Judi Brown
Bernard Purdy—Courtesy Pretty Purdy Productions

TAKE YOUR FUNKY MIND TO THE DISCO

Vibes: Roy Ayers
Trombone: Wayne Henderson
Background Vocals: Carla Vaughn, Jim Gilstrap, Stephanie Sprewell, Judi Brown
Drums: Bruce Carter
Guitar: Johnny Reason
Bass: Nathaniel Phillips

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PAUL FRANKi

LAFFS ETC....







INTRODUCING PAUL FRANKI

PAUL FRANKI, a young Comedian whose material is as varied as the New England weather he grew up in, has been successfully pleasing audiences up and down the East coast of the United States, Canada, and Puerto Rico for the past several years.

Born in Boston, Massachusetts, of Italian heritage, he has worked to all kinds of audiences in both small and large nightclubs, rock concerts, hotels, condominiums, and on cruise ships.

He has but one goal in life; that being to make people LAUGH; and when you see his his performance, that's exactly what you do.

He has appeared with some of the best acts in show business today including :

Franki Valli & the Four Seasons
The Three Degrees
Fran Warren
The Four Freshman
Herman's Hermits
Professor Irwin Corey
Tiny Tim . . . . . and several others.

Side 1. PAUL DISCUSSES VARIOUS SUBJECTS INCLUDING :

The economy (how things have changed) The Catholic Church, Mens Hairstyles, T.V. Commercials and others.

Side 2. PAUL SINGS FOR YOU :

I'VE GOTTA BE ME

STRANGERS IN THE NIGHT

FLY ME TO THE MOON

MY WAY.

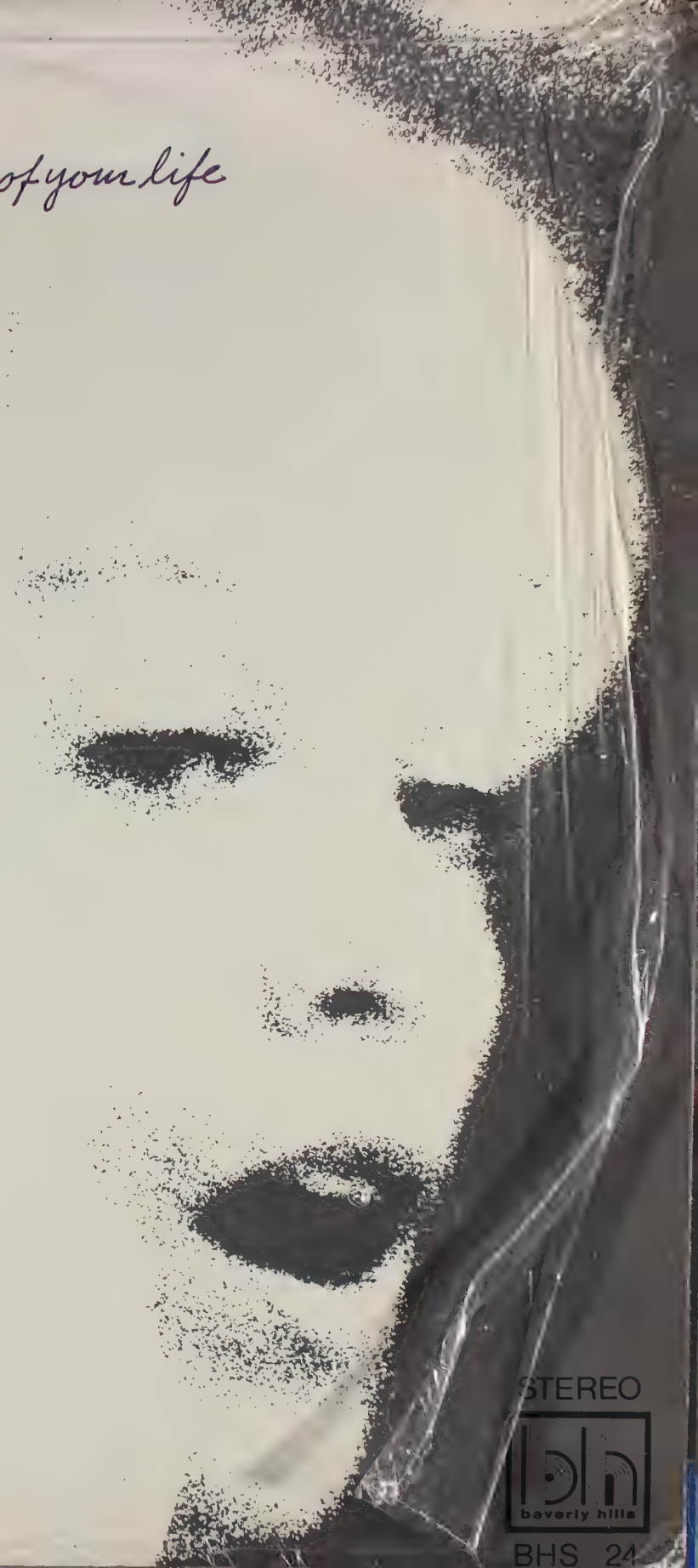
Recorded live on The T.S.S. Carnivale ."The Fun Ship".



Produced & Recorded By :

RAY MARTIN.

jaye p. morgan what are you doing the rest of your life



what are you doing the rest of your life
applause
where are you
billy sunshine
hé's too good for you
do you really have a heart
just you, just me
love of a gentle man
love your magic spell is everywhere
you are my lucky star
i've got an awful lot of losing you to do

STEREO

bh
beverly hills
BHS 24

STEREO

beverly hills

BHS 24



Trying to compose a few lines about a girl singer is no problem... but Jaye P. Morgan is not only just another "girl singer", Jaye P. is an institution. Through the years, Jaye has copped all sorts of awards attesting to her talents in the recording industry. She has already gone through the mill as the year's top female singer, the year's up and coming female singer, and has proved over and over again that she has never actually been out of contention. Jaye has paid her dues above and beyond the call of duty.

Many thousands of her public cheered her on stage in a few years of summer stock. A great springboard for what has come about this year... her first motion picture... but when she starts a film career she gets in but good... co-starring with Jon Voight in "All American Boy" for Warner Brothers.

Jaye's many appearances on the Johnny Carson show has done much in creating the illusion that she is the original Peck's Bad Girl... strictly an illusion. Jaye is actually one of the true "troopers" of show biz... a "never-say-die" devote' of her profession... and really a swell person.

Emanuel A. Fox

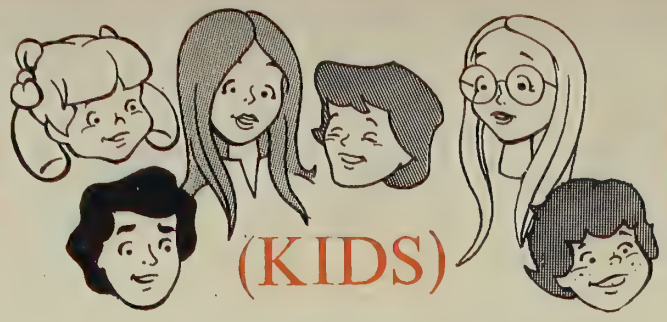
side a

1. what are you doing the rest of your life (legrand-bergman-bergman) united artists music, ascap 2:18
2. applause (strouse-adams) e.h. morris, ascap 2:20
3. where are you (adamson-mchugh) feist, ascap 3:56
4. billy sunshine (taylor-gorgoni) blackwood, bmi 2:36
5. he's too good to me (williams-nichols) irving, bmi 3:04

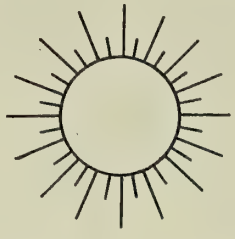
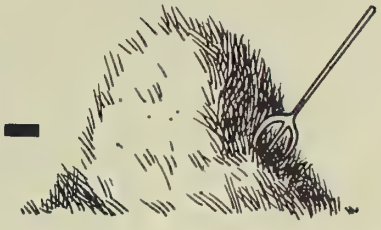
side b

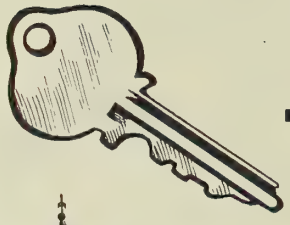
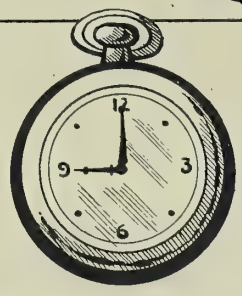
1. do you really have a heart (williams-nichols) irving, bmi 2:54
2. just you, just me (greer-klages) robbins, ascap 2:02
3. love of a gentleman (a. harvey) united artists music, ascap 3:08
4. love your magic spell is everywhere (goulding-jamis) bourne, ascap 2:55
5. you are my lucky star (brown-freed) robbins, ascap 2:21
6. i've got an awful lot of losing you to do (c. young-l. crane) e.b. marks, bmi 2:28

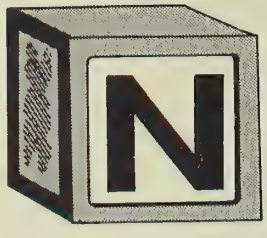
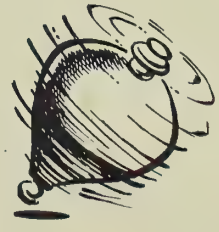
album produced by ron kramer
arranged and conducted by jack smalley
courtesy of rca records
album designed by dirk wunderlich and the image machine

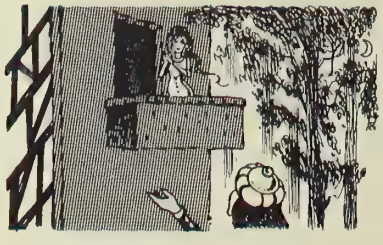
The  (KIDS) from the Brady Bunch

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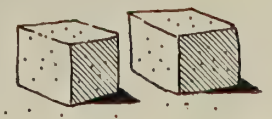
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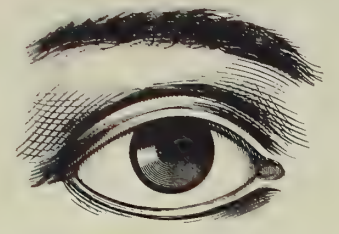
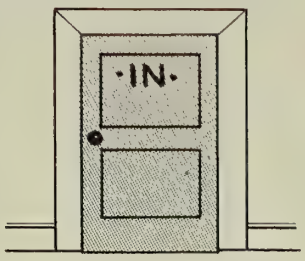
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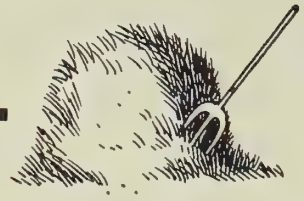
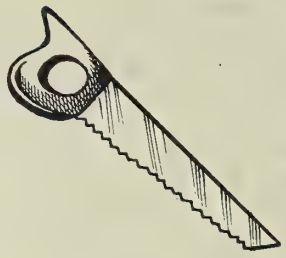
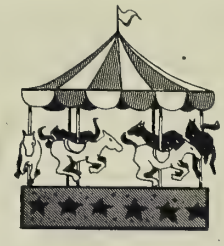
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U need t-   and 

SIDE 1 **LOVE ME DO** (J. Lennon/P. McCartney) Beechwood Music (BMI) • **IT'S A SUNSHINE DAY** (Stephen R. McCarthy) Language of Sound, Inc./Famous Music (ASCAP) **KEEP ON** (J. Mills/T. Jenkins) Famous Music (ASCAP) • **BEN** (D. Black/W. Scharf) Jobete (ASCAP) • **PLAYIN' THE FIELD** (B. Neary/J. DiMuro) Famous Music (ASCAP)
SIDE 2 **CANDY (Sugar Shoppe)** (G. Rogalski/J. E. Lindvald) Ensign Music Corp. (BMI)/Green Apple Music Co. (BMI) • **IN NO HURRY** (T. Dancy/C. Fairchild) Famous Music (ASCAP) **SATURDAY IN THE PARK** (R. Lamm) Big Elk Music (ASCAP) • **MERRY-GO-ROUND** (B. Neary/J. DiMuro) Famous Music (ASCAP) • **YOU NEED THAT ROCK 'N ROLL** (D. Hull) Language of Sound (ASCAP)/Famous Music (ASCAP) • **DRUMMER MAN** (J. Mills/D. Janssen) Language of Sound/Famous (ASCAP) Green Apple Music/Ensign Music (BMI)

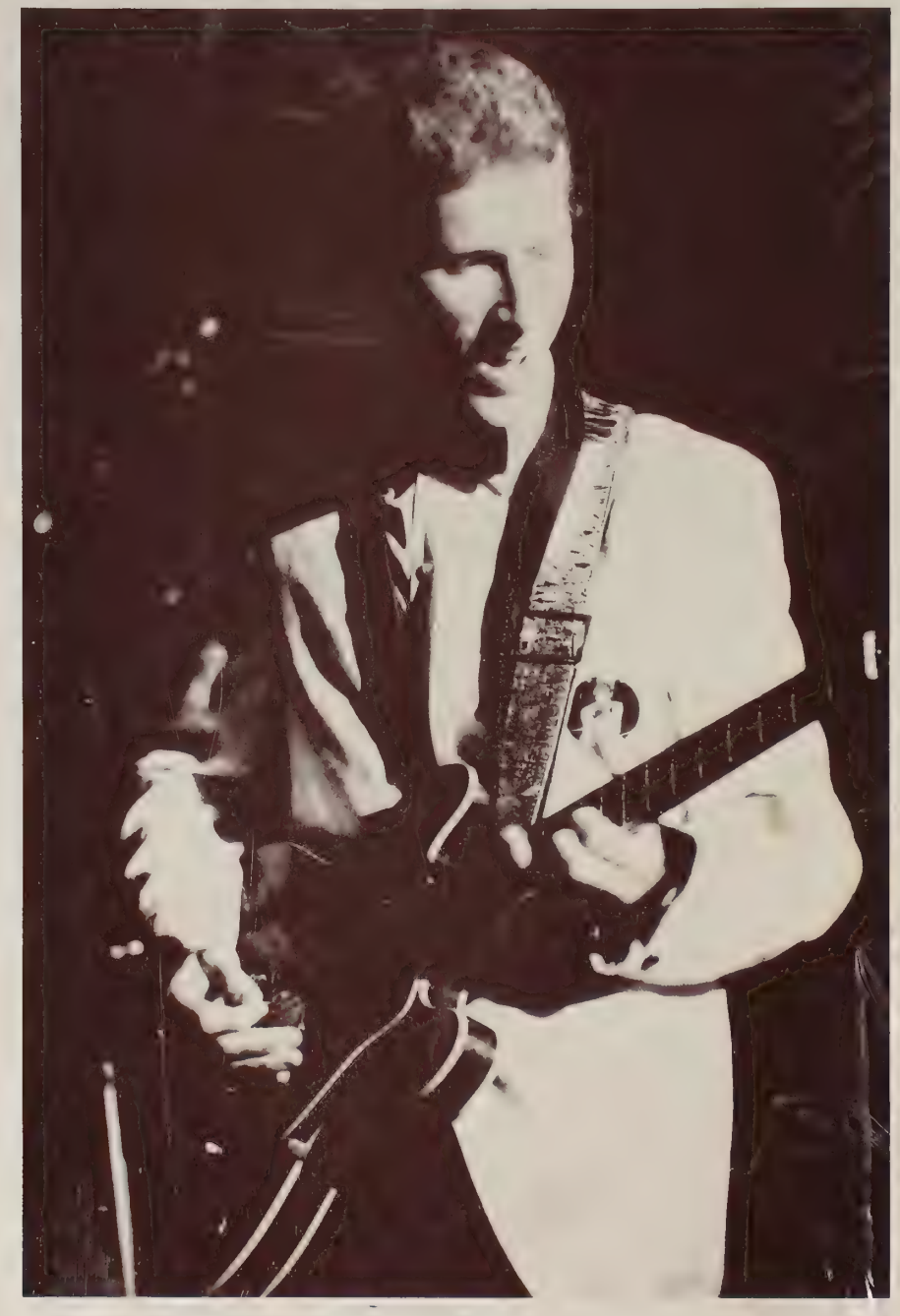
Produced by Jackie Mills for Wednesdays Child Productions • Arranged by Al Capps, Engineer: Lenny Roberts • Recorded at Larrabee Sound Studios, Hollywood, California
Art Direction: Bill Levy • Illus.: Joe Petagno • Package Concept and Design: Pacific Eye & Ear

Save the Forests. This album is printed on recycled paper.

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PAS 6037 THE KIDS FROM THE BRADY BUNCH

David West



In The 80's

STEREO

DAVID WEST IN THE 80's



Born in Montclair, New Jersey, David West became a Florida resident when a youngster. Early music work was with his friend, Dan Feather at Everglade Club in Orlando, where they filled in for Misty and Jack of "Tennessee Birdwalk" fame. He matured musically during a stint, also with Dan, at the Log Cabin in DeLand. Not long after that, he was taken into a highly successful show group, CLUTCH, presently touring the country with a great presentation featuring a revival of the music of the 50's.

In the last couple of years, David has done a great deal of recording, particularly at the National Guild Studios in DeLand; it was here that the producer, Bob Quimby, conceived the idea of offering the public a chance to enjoy his engaging singing style. With the help of our assistant producer, Rick Bailey, we feel that we have come up with an album that should find wide acceptance in the music-loving public.

The songs on this album are all by members of the National Songwriters' Guild, and songs and writers are the best and most talented the Guild has had through the years. We wish them all the best of luck in their songwriting careers! And, David, of course, we wish the success he deserves in his singing career.

Enjoy yourself!

Bob Quimby
Producer

SIDE ONE

NIGHT SOUNDS - (3:27)
(Darcie Kiepert)

SOUL JIVE - (2:03)
(Mike Sullivan / Al D. Sollinger)

I'LL TRY TO FORGET TO REMEMBER - (3:14)
(Melba Flint)

THE MAN FROM NOWHERE - (2:29)
(C.U. Smith)

LAUGH, CRYBABY, LAUGH - (3:12)
(Mark Adams)

HOPSCOTCH - (2:38)
(Mike Sullivan / Al D. Sollinger)

SIDE TWO

ME, THE DEVIL AND LUCY BROWN - (3:20)
(Dal Richards / Mike Hutchinson)

FUNNY - (3:40)
(Hugh Halpin)

FACE THE MUSIC - (2:39)
(Marian Madden / Charlotte Farley)

MAKE YOUR MIND UP - (2:34)
(Lionel Beauchamp / Gordon Florence)

MY LITTLE ANGEL - (2:40)
(Charles McCarthy)

I'VE GIVEN YOU ALL THAT I'VE GOT - (3:08)
(Dick Lang)

Producer and arranger, Bob Quimby
Assistant producer and orchestra leader, Rick Bailey

All songs published by Alison Music Company, ASCAP.
Recorded at the National Guild Studios, DeLand, Florida 32720
P.O. Box 2076


UNCLE DOG
OLD HAT
MCA-302

MCA-302



Side One: 1. River Road (Skinner) 2. Movie Time (Skinner) 3. Old Hat (Skinner) 4. Boogie With Me (Skinner)
5. We Got Time (Skinner)
Side Two: 1. Smoke (Skinner) 2. I'll Be Your Baby Tonight* (Bob Dylan)-Mystery Train**
(Sam Phillips/Herman Parker Jr.) 3. Loose Me (Skinner)
All tracks published by Upfall Music Corporation ASCAP except* published by
Dwarf Music ASCAP and** published by Hi-Lo Music, Inc. BMI

Dog are: Carol Grimes (vocals, percussion) David Skinner (vocals, piano, organ, percussion)
Phillip Crooks (guitar) John Porter (guitar and bass guitar)
Sammy Mitchell (slide guitar & dobro) Terry Stannard (drums)

John Pearson plays drums on "Old Hat," "We Got Time," "Smoke," "I'll Be Your Baby Tonight" and "Loose Me";
Rabbit plays plays piano on "Movie Time" and "Boogie With Me."

Thanks to Dick, Fred, Denny & Fran. Photos by Daddy Guy for Dead Ahead.
Produced by Bob Potter and engineered by Diga at Island Studios.

MCA RECORDS

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KENNY BURRELL/PRESTIGE 7088

PRESTIGE LP

OJC-019 (P-7088)

KENNY BURRELL

KENNY BURRELL, guitar **CECIL PAYNE, baritone sax**

TOMMY FLANAGAN, piano **DOUG WATKINS, bass** **ELVIN JONES, drums**

DON'T CRY BABY **DRUM BOOGIE** **STRICTLY CONFIDENTIAL**

ALL OF YOU **PERCEPTION**



Since arriving in New York in 1956, Kenny Burrell has established himself as the brightest light of the new guitarists to emerge in the last few years.

Nat Hentoff, in writing of him in Down Beat (May 2, 1957) when reviewing **All Night Long** (Prestige LP 7073) said, " . . . . it is Burrell who impresses me increasingly as the most important of the newer guitarists. He pulls the hat trick - solid, full tone; bracing ideas, and a no-nonsense, this is home beat. And the blues, furthermore, is a key part of his language."

These are truths well taken. Kenny not only has these qualities but his sound and style make him an individual jazzman, immediately recognizable.

Kenny comes from a musical family; his three brothers all play instruments. One let him fool around with his guitar when Kenny was just a youngster, but when he reached twelve Kenny was more interested in the saxophone. His mother couldn't get him one because of the expense and he settled for a ten dollar guitar. With the knowledge he had acquired by experimenting on his brother's guitar and the aid of several exercise books, Kenny was soon on his way to becoming a professional. Like many jazzmen, he received his most important experience by jamming and working with different local combos in his native Detroit. It wasn't until the early Fifties that he did any actual studying with a teacher. This was accomplished at Wayne University where he received a Bachelor of Music degree.

Stylistically, Kenny derives from Charlie Christian and, to a lesser extent, Oscar Moore (his original favorite) and Django Reinhardt. The modern idiom entered more through the cumulative impact of musicians like Charlie Parker, Dizzy Gillespie, Fats Navarro, Bud Powell and Miles Davis rather than any guitarists.

The combination of the Burrell guitar with the baritone saxophone of the redoubtable Cecil Payne produces a sound that gives this album a unique flavor.

Payne, a veteran performer of ability and skill far exceeding the proportionate amount of recognition he has received, contributes his characteristically full-bodied, light-fingered solos on all numbers save **All Of You,** which features Kenny with the rhythm section.

The members of the rhythm section, like Burrell, are ex-Detroiters. Pianist Tommy Flanagan, who first played with him in 1947, is one of the consistently fine pianists in jazz today. His lightness of touch and depth of feeling are well mirrored in this set of recordings.

Bassist Doug Watkins and drummer Elvin Jones (Flanagan's team-mate in the Jay Jay Johnson group) meld well with Tommy to offer sensitive, pulsating support to the soloists.

Two tunes which had their first association with big band recordings make up the first side here.

Don't Cry Baby was originally done by Erskine Hawkins. (I believe the vocal was by Jimmy Mitchelle.) Here it serves as an instrumental of more than eleven minutes of blues blowing. Kenny, Cecil and Tommy swim along in a deep sea of blue that will warm your soul as it goes wading. Before Kenny and Cecil take it out, Doug comes paddling by on his bass fiddle.

Kenny never heard the Gene Krupa recording of **Drum Boogie** but has been playing it for a couple of years. This version is slower in tempo than the original Krupa recording.

In **Strictly Confidential,** one of Bud Powell's excellent compositions, a voicing is used that Kenny feels he would like to utilize further. Cecil has the bottom while Kenny, playing the melody in chords, has the top.

All Of You by Cole Porter, starts with Kenny strumming the intro and the melody chorus, sometimes unaccompanied and sometimes backed by the rhythm section with Elvin's brushes fitting the mood. The second and third choruses are improvised in a medium groove and then Tommy has one before Kenny takes it out, slowing down to the original pace at the end.

Burrell's **Perception** has Cecil stating one theme while the composer plays a counter melody. Like all the other selections, it proves that Kenny's ken is a wide and rich one.

notes by IRA GITLER
supervision by Bob Weinstock
recorded by Van Gelder

Users of wide-range equipment should adjust their controls to the RIAA curve for best results.

Distributed by Fantasy, Inc., Tenth and Parker, Berkeley, Ca. 94710

PLACE
STAMP
HERE

Fantasy, Inc.
Tenth and Parker Streets
Berkeley, CA 94710

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THE UNDISPUTED TRUTH
(RETURN TO THE MANNED)



SIDE ONE

COSMIC CONTACT
(Norman Whitfield)

METHOD TO THE MADNESS
(Norman Whitfield)

SUNSHINE
(Norman Whitfield)

YOU + ME = LOVE
(Norman Whitfield)

SIDE TWO

HOLE IN THE WALL
(Norman Whitfield/
Rochelle Runnells)

LOOSE
(Norman Whitfield/Rochelle Runnells)

LIFE AIN'T SO EASY
(Norman Whitfield)

TAKE A VACATION FROM LIFE
(AND VISIT YOUR DREAMS)
(Norman Whitfield/John McGhee)

LET'S GO DOWN TO THE DISCO
(Norman Whitfield)

PRODUCED BY NORMAN WHITFIELD
ARRANGED BY PAUL RISER
AND NORMAN WHITFIELD

WH 2967

UNDISPUTED TRUTH

KA BOOM
HARRIS
ONE "LIL TY" BARKLEY
VIN "DHAAKK" STEPHENSON

SICIANS

JI BROWN—GUITAR
UEINT "DUKE" JOBE—BASS
TOR NIX—KEYBOARDS
NY COPELAND—TRUMPET
DDIE DUNN—TRUMPET
HAEL MOORE—SAX
RAL SANTIEL—BONGO
RY GARNER—PERCUSSIONS
HAEL NASH—KEYBOARD
RK DAVIS—KEYBOARD
VIN "WAH WAH" RAGIN—GUITAR
pears courtesy of Epic Records

JOHN McGHEE—GUITAR
Appears courtesy of A&M Records
ALBUM COORDINATOR—CLAY McMURRAY
DESIGN AND COVER
ILLUSTRATION—NORMAN WHITFIELD
WARDROBE & MAKEUP
TECHNICIAN—LINDA THOMPSON
PHOTOGRAPHER—GERNOT PLITZ
RECORDED AND MIXED
AT VILLAGE RECORDERS, SOUND FACTORY WEST
AND MOTOWN RECORDING STUDIOS
RECORDING AND MIXING
ENGINEERS: NORMAN WHITFIELD, STEVE SMITH,
LEARNARD "COLONEL DISCO"
JACKSON AND STEVE MASLOW
SPECIAL THANKS TO ANTHONY W. JONES

METHOD TO THE MADNESS

UNDISPUTED TRUTH


JAY DEE
J
DILLA
PAY JAY
ANTHEM



1. **ANTHEM** feat. FRANK N DANK
2. **ANTHEM** INSTRUMENTAL
3. **ANTHEM** A CAPPELLA

4. **TRUCKS**
5. **TRUCKS** INSTRUMENTAL
6. **TRUCKS** DILLA'S ORIGINAL MIX

Produced by J DILLA

Recorded at Studio A, Detroit MI
Mixed and Mastered by Dave Cooley at Elysian Masters, Los Angeles CA,
except for "Trucks (Dilla's Original Mix)" mixed by J Dilla

Produced for issue by Eothen Alapatt
A&R by J.Rocc
Additional coordination by House Shoes
Art direction by Jeff Jank
Illustration by Mason London

Special thanks to Maureen "Ma Dukes" Yancey, John "Illa J" Yancey,
Monica and Ty-monae Whitlow, Joylette Hunter and Ja'mya Yancey:
Pay Jay was established on their behalf.

PAY JAY

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SE-4518

STEREO

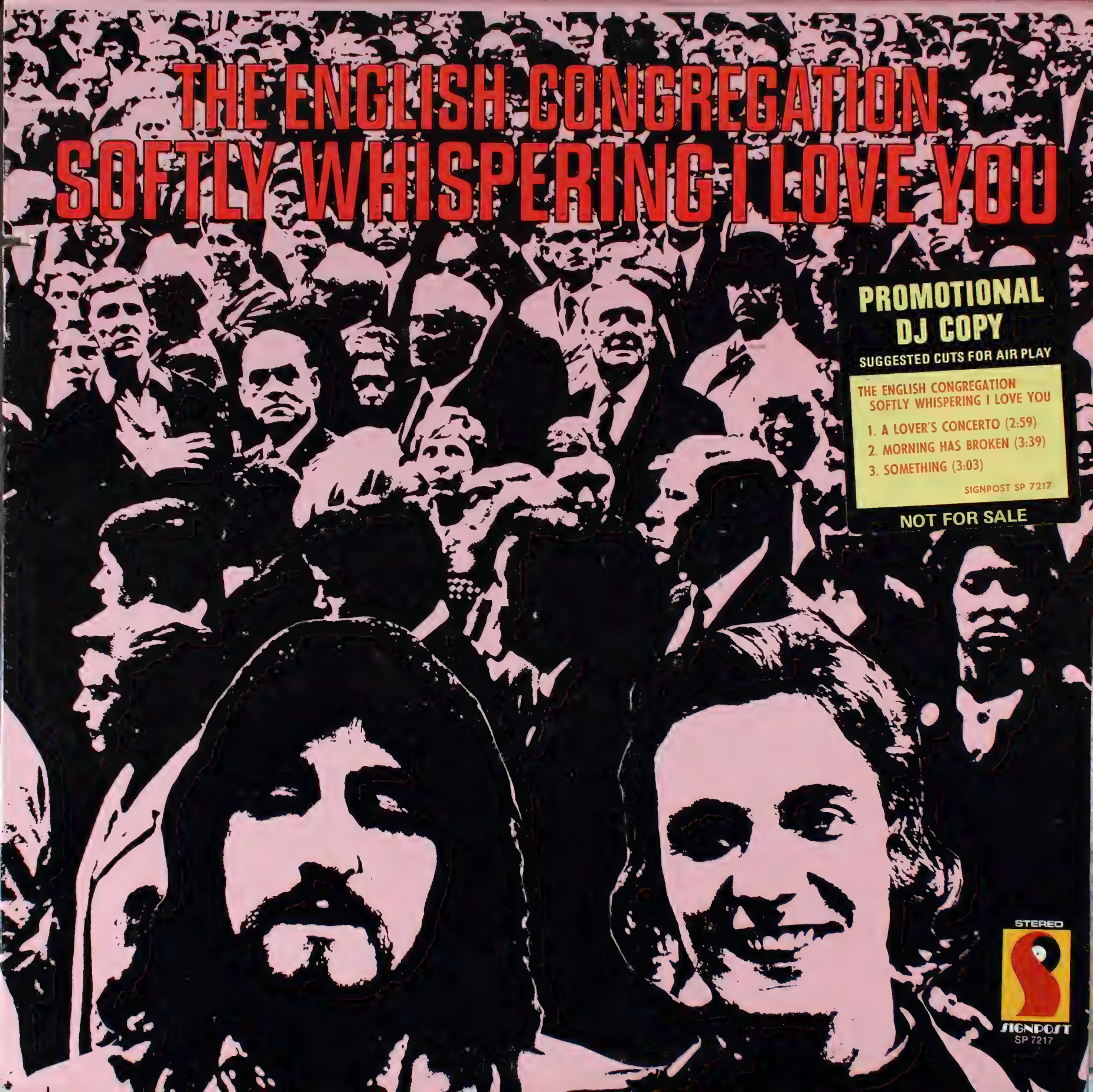
Ultimate Spinach





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THE ENGLISH CONGREGATION
SOFTLY WHISPERING I LOVE YOU
PROMOTIONAL
DJ COPY
SUGGESTED CUTS FOR AIR PLAY
THE ENGLISH CONGREGATION
SOFTLY WHISPERING I LOVE YOU
1. A LOVER'S CONCERTO (2:59)
2. MORNING HAS BROKEN (3:39)
3. SOMETHING (3:03)
SIGNPOST SP 7217
NOT FOR SALE
STEREO
SIGNPOST
SP 7217

THE ENGLISH CONGREGATION

SOFTLY WHISPERING I LOVE YOU

SIDE ONE

1. SOFTLY WHISPERING I LOVE YOU
   (By Roger Cook & Roger Greenaway; Maribus, BMI. Time: 2:59)
2. MORNING HAS BROKEN
   (By Cat Stevens & E. Fargeon; Irving, BMI. Time: 3:39)
3. LOVE IS THE SWEETEST THING I KNOW
   (By Brian Keith: Maribus, BMI. Time: 3:18)
4. I'D LIKE TO TEACH THE WORLD TO SING (IN PERFECT HARMONY)
   (By William Backer, Billy Davis, Roger Cook & Roger Greenaway; Shada, ASCAP. Time: 2:45)
5. A LOVER'S CONCERTO
   (By Sandy Linzer & Denny Randell; Saturday, BMI. Time: 2:59)

SIDE TWO

1. SING ME A LOVE SONG
   (By Brian Keith & Alan Parker; Maribus, BMI. Time: 3:20)
2. A WHITER SHADE OF PALE
   (By Gary Brooker & Keith Reid; TRO-Essex, ASCAP. Time: 4:24)
3. IF I COULD HAVE MY WAY
   (By Andrew Jackman; Maribus, BMI. Time: 3:13)
4. SOMETHING
   (By George Harrison; Abkco-Harrisongs, BMI. Time: 3:03)
5. A WAY OF LIFE
   (By Roger Cook & Roger Greenaway; Maribus, BMI. Time: 3:49)

Orchestra arranged and conducted by ANDREW PRYCE JACKMAN with exception of *Softly Whispering I Love You* which was arranged by KEN WOODMAN.

Choral arrangements by ANDREW PRYCE JACKMAN

Recorded at E.M.I. Studios, London, England in January, 1972.
Engineer: Peter Vince
PRODUCED BY JOHN BURGESS with special thanks to PETER SULLIVAN of AIR London

---

SIGNPOST RECORDS
DISTRIBUTED BY ATLANTIC RECORDING CORPORATION
1841 BROADWAY, NEW YORK, NEW YORK 10023

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The singers on *Softly Whispering I Love You* are:

CHRYSANTHE GREDA
JOHN CLAYTON
M. PAPADOPOULOS
E. WIGGINS
SUSAN DEMETRIOU
MR. MICHAEL BEYNON
WENDY GOUGH
WENDY WILLIAMS
R. SMITH
J. SUFFLING
N. CHAMBERLAIN
DEBORAH ROBINSON
LYNNE KEATINGE
JUNE GARNER

The singers on all other selections are:

ELIZABETH JANE RICKARD
MICHAEL LEIGHTON JONES
LYNN McKEE
ROSEMARY HARDING
ELIZABETH STOKES
NICHOLAS ROBERSHAW
LYDIA MELLECK
PAMELA REED
ARAXIE BOYADGIAN
SHEENA McGUINESS
JAMES BLAIR
RACHEL BEVAN
JOHN LAMB
PRIMROSE OCKENDEN
RICHARD FENTIMAN
KEITH ABBS
PETER GUNN
ANGELA HOCKING
JILL HOCKING
ELAINE MINION
JUDITH OGDEN
JEREMEY JACKMAN
GREG JACKMAN
CHRIS HAWKINS
JULIA HOMER
GINA RUDNIC

The English Congregation—a musical wall of sound consisting of massed choirs, rough vocal voice and jangular guitar.

A fairly original conception dreamed up by AIR producer John Burgess, stemming from a track that wasn't quite right at the first session. The song, a Cook/Greenaway beaut., entitled *Softly Whispering I Love You*, hadn't got that special feel, for which all producers aim at the end of a session—but still had the basic ingredients of a hit.

Through a young musical genius Andrew Jackman, John Burgess got the idea of adding ninety voices—it sounded fantastic—straight, classical and clear—clearly not a pop chart contender, until the diametrically opposite sounds of Brian Keith's full coarse voice to strengthen the melody, plus the sizzling tones of Alan Parker's guitar work, gave *Softly* that magic touch.

An overall sound that has swept the world—a sound that gives added dimensions to all the songs chosen for this first album. Songs chosen for their strong melodic lines and lyrical content—songs given neo-classical brushwork by The English Congregation.

PETER SULLIVAN

STEREO
SIGNPOST
SP 7217



BRIAN KEITH



ALAN PARKER

KEEM-O-SABE



THE ELECTRIC INDIAN

STEREO
UAS 6728

KEEM-O-SABE

"Keem-o-sabe" is an old southwest Indian term used to connote friend, or, in the case of a male-female relationship, it would mean lover and friend. But who cares? It's only the title of a recording . . . we're concerned with the sound that made this one of the biggest instrumentals in the history of the record business.

I first heard "Keem-o-sabe" on a Tuesday morning and programmed the record twenty-four hours later . . . the phone calls lit up the station's switchboard and the rest is history.

The Electric Indian is not history. It is the present and the future. The Indian combines a savage, pulsating, rhythm with some of the finest musicians around. They are simultaneously accomplished musicians and exciting performers. When you hear this album, I'm sure you'll agree with me in saying the Electric Indian is here to stay.

I began listening to the Electric Indian album as a critic and wound up digging it as a fan. The album clearly contains something for everyone. The important thing is that it consists of the ingredients which make it the hottest instrumental in the world. This fantastic combination of funky soul and good songs has provided some of the finest musical moments of my life. Like anyone else, I dig good songs and this album has them: "My Cherie Amour," "1-2-3," "I Heard It Through The Grapevine," "Spinning Wheel," "Storm Warning" and "Only The Strong Survive." The Electric Indian has added its magic rhythm touch and from there it's gone. I suggest you take the album, put it on, sit down and just groove with the Electric Indian. . . . It just makes you feel good.

JIMMY BISHOP,
PROGRAM DIRECTOR AND VICE-PRESIDENT OF WDAS-RADIO

SIDE ONE

***1. KEEM-O-SABE
Borisoff & Binnick
U.A. Music Co., Inc., Binn Music, Young Ideas Music
ASCAP 2:10

*2. I HEARD IT THROUGH THE GRAPEVINE
Barrett Strong and Norman Whitfield
Jobete Music
BMI 3:10

**3. SPINNING WHEEL
D. C. Thomas
Blackwood Music Inc./Minnesingers Publishers, Ltd.
BMI 3:05

**4. STORM WARNING
Carl Fisher
Dandelion Music/Stilran Music & Jalynne Corp.
BMI 2:18

*5. RAIN DANCE
Borisoff & Wisner
Daviduke/Double Diamond Music, Inc and Unart Music Corporation
BMI 2:10

***Produced for* Marmaduke, Inc., by Len Barry**
In cooperation with John Madera Enterprises, Ltd.
Sculpture by TONY PRICE
Photograph by S. FAINE STUDIOS
Art Direction FRANK GAUNA

United Artists Records
Entertainment From Transamerica Corporation

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SIDE TWO

**1. GERONIMO
Vince Montana, Jr.
Daviduke, Double Diamond Music, Inc and Unart Music Corporation
BMI 5:15

**2. ONLY THE STRONG SURVIVE
Gamble/Huff/Butler
Downstairs Music Co., Parabut Music Corp., Double Diamond Music, Inc.
BMI 2:27

*3. MY CHERIE AMOUR
S. Wonder/H. Cosby/S. Moy
Jobette Music, Inc.
BMI 3.12

*4. WHAT DOES IT TAKE TO WIN YOUR LOVE
V. Bullock/J. Bristol/H. Fuqua
Jobete Music, Inc.
BMI 3:07

*5. 1-2-3
J. Madara/D. White/L. Borisoff
Double Diamond Music, Inc., Champion Music Corp.
BMI 2:20

*Arranged by Jimmy Wisner
Recorded at Century Sound
Brooks Arthur, Engineer

**Arranged by Vince Montana, Jr.
Recorded at Sigma Sound, Phila.
Joe Tarsia, Engineer

***Arranged by Tom Sellers
Recorded at Sigma Sound, Phila.
Joe Tarsia, Engineer

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THE ELECTRIC INDIAN

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THE DOOBIE BROTHERS
Produced by Ted Templeman
Engineered by Don Landee
A Jim Burgess Mix
PROMOTIONAL COPY
W-8778
SIDE 1
12" STEREO
WHAT A FOOL BELIEVES • 5:31
(Michael McDonald / Kenny Loggins)
Published by Snug Music - BMI /
Milk Money Music - ASCAP
From the Warner Bros. Album BSK 3193
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monitor
MUSIC OF THE WORLD
STEREO
MFS 720
OUR ROCK AND OUR REDEEMER
THE VOICES FOUR
arbaah
kolote
ארבעה קולות

MFS 720
STEREO
Vocals in Hebrew

Our Rock and Our Redeemer

The Voices Four

Directed by DAVID KOFFMAN

Arbaah Kolote

Side One

1. SIM SHALOM
Grant Peace

Sim shalom, tovah, uv'rachah,
cheyn, vachesed, v'rachamim
aleynu v'al kol Yisrael amecho.

Grant peace, goodness and blessing, grace,
loving kindness and mercy for us and for
all Israel, Thy people.

2. EYFO HEYM KOL AVOTEYNU
Where Are All Our Fathers?

Eyfo Avraham avinu, y'rachem al b'no Yitzchak
Eyfo Yosef achinu, sheyachlom li chalomot
Eyfo hi Rachel imeynu, shetazir harbey d'maot
Eyfo hoo Moshe rabeynu, sheyiten et haluchot
Eliyahu n'vieynu, lonu hashalom yavi
Eyfo heym kol avoteynu, mi yiten v'yevarcheynu
vischutam ribon olam.

Where are they . . . the Abrahams and Isaacs and
and Jacobs of yesteryear, now that we could use their
wisdom and their strength.

3. V'TAHER LIBEYNU
Purify Our Hearts to Serve Thee in Truth
Vocal: DAVID

V'taher libeynu leavdecha be'emet
Vehanchileynu Ashem Elokeynu
Bahava, Uvrat'zon Shabbat kodshecha
Veyanuchu voh, Yisrael m'kad'shey Shemecha.

Purify our hearts to serve Thee in truth
In Thy loving favor, O Lord our G-d,
Grant that Thy holy Sabbath be our joyous heritage,
And may Israel who sanctifies Thy name, rest thereon.

4. EYTZ CHAYIM HEE
A Tree of Life
Vocals: RON and MARV

Eytz chayim hee l'machazeekim boh, v'tom-he-ho meu-shor, D'rocheho darchay noam, v chol n tivotehah shalom Hashiveynu Ashem eylecha, v nashuvah chadesh yameynu k'kedem.

"In an age when everything is being questioned, when even our most basic values are under attack," say the Voices Four, "the truth of Torah lights a path for living."

Armed with the spirit of their youth, the vigor of their faith, their great sound and a fantastic ability to build a close rapport with their listeners, the Voices Four have captured audiences in every major city on this continent. During their two years on the concert circuit the group has added polish to its dynamism.

Here, in their second album for Monitor, you can hear the spectacular results, in a repertoire based on sacred and secular texts. The Voices Four invite you to feel with them, believe with them, open your ears to a very ancient message—wrapped in the sound of today.

It is a tree of life to them that hold fast to it and
everyone that upholds it is happy.
Its ways are ways of pleasantness and all its paths
are peace.

Turn us unto Thee, O Lord and we shall return,
Renew our days as of old.

5. LO YISA GOY
They Shall Raise Their Swords No More

Lo yisa goy el goy cherev,
V'lo yilm'du, od milchamah. *(Isaiah)*
Shalom, ba olam.

They shall raise their swords no more,
No more shall they learn war,
Peace in the world.

6. SHARM EL SHEIKH
Vocal: HOLLY
(Sung in Hebrew and English)

Side Two

1. SHABBAT SHALOM
Sabbath Peace

(Excerpts from a Friday Evening Rock Service by David Koffman)

a) Mah Tovu (*Solo:* DAVID)
L'chu N'Ran'nah (*Solos:* RON and DAVID)
Arbaim Shanah (*Solo:* DAVID)

b) V'Shamru (*Solo:* MARV; *reading:* HOLLY)

c) L'cha Dodi
Shomor V'zachor (*Solo:* DAVID)
Mikdash Melech
Boi V'shalom

d) Eydo-techa Ne'emnu M'od

e) Bar'chu (*Solo:* DAVID; *reading:* RON)

2. YERUSHALAYIM SHEL ZAHAV
Jerusalem of Gold
Vocal: HOLLY
(Sung in Hebrew and English)

ARBAAH KOLOTE

DAVID KOFFMAN, 1st tenor, fender bass, organ, piano, trumpet.
RON ISAACS: 2nd tenor, rhythm guitar
MARV ROSEN: baritone
HOLLY LIPTON: female lead vocalist
and
JONATHAN SACHS: lead guitar
HOWARD FRIEDLAND: drums, tambourine

The VOICES FOUR on MONITOR RECORDS

Migdalim; Eyn Keylokenu; Shovach Yonim; More (Theme from "Mondo Cane"); Erev Shel Shoshanim; Adon Olam; Yoshke; Nad Elan; The Feeling; Shayeret Harochvim.
Stereo: MFS 498

Cover design: Ellen Formanek

For complete **"Music of the World"** catalog write to: MONITOR RECORDS, 156 Fifth Avenue, New York, N.Y. 10010

Printed in U.S.A.

GLIMPSES

VOL. 2



GLIMPSES

Volume 2

Side One

Galaxies IV
Don't Lose Your Mind

The Pastels
'cause I Love You

The Baroques
I Will Not Touch You

Better Sweet
Like The Flowers

Count and the Colony
Can't You See

The Marauders
Nightmare

The Barracuda
The Dance At St. Francis

Side Two

West Minist'r
Bright Lights, Windy City

Hopi and the Beau Heems
I Missed My Cloud

The Mystic Tide
Mytery Ship

The Troyes
Help Me Find Myself

The Continental Co-ets
I Don't Love You No More

The Baroques
Remember

The Troyes
Love Comes, Love Dies

No. 67 Of 500
Collectors Editions

Wellington Records


The
Nashville Bar Association
Chimer
RECORDS
STEREO

MUSICIANS CREDITS

The Nashville Bar Association Consists Of Five Pedal Steel Guitarists

JIMMIE CRAWFORD
BUDDY EMMONS
SONNY GARRISH
RUSS HICKS
JOHN HUGHEY

Drums: LARRY LONDON
Piano and Clavinet: RANDY GOODRUM
Piano and Organ: TONY MIGLORE
Horn and String Effects: N.B.A.
Vocals: MARY FIELDER and SHERI KRAMER and N.B.A.
Lead and Acoustic Guitars: RUSS HICKS
Bass and Gut String Guitar: BUDDIE EMMONS
Dobros: N.B.A.
Trumpets: RUSS HICKS and DON SHEFFIELD (Horn on the Cob)

PRODUCED BY N.B.A., CHARLIE NELSON and RUSTY THORNHILL FOR CHIMER PRODUCTIONS

Recorded at B.R.T. Studios, Nashville; Recording Engineer Rusty Thornhill Remixed at Columbia Studios, Nashville; Remix Engineer Ronny Dean, Mastered at Columbia Studios, Nashville; Engineer M.C. Rather

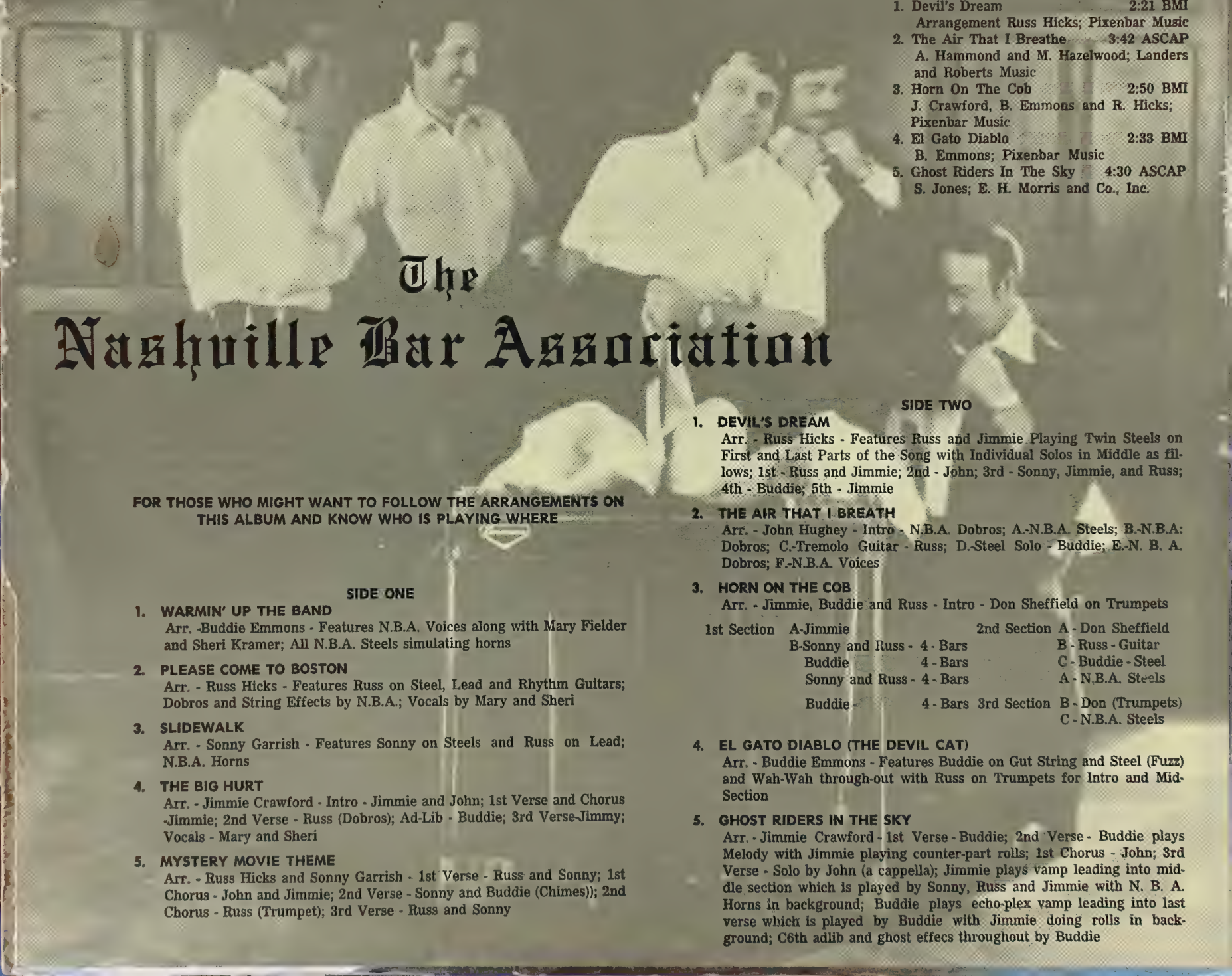
A special thanks to Rusty Thornhill for his vocal augmentation of the N. B. A. Voices on Air That I Breathe; also to Doug Reno and Randy Hauser for their help on the rhythm track of Devils Dream

SIDE ONE

1. Warming Up The Band 3:25 ASCAP
   Colton, Smith, Gavin Lee and Hodges; Jamarnie Music, Ltd.
2. Please Come To Boston 4:04 ASCAP
   D. Loggins; Leeds Music Corp. and Antique Music
3. Slidewalk 3:15 BMI
   S. Garrish; Pixenbar Music
4. The Big Hurt 3:12 ASCAP
   W. Shanklin; Gladys Music, Inc.
5. Mystery Movie Theme 1:58 ASCAP
   H. Mancini; Leeds Music Corp.

SIDE TWO

1. Devil's Dream 2:21 BMI
   Arrangement Russ Hicks; Pixenbar Music
2. The Air That I Breathe 3:42 ASCAP
   A. Hammond and M. Hazelwood; Landers and Roberts Music
3. Horn On The Cob 2:50 BMI
   J. Crawford, B. Emmons and R. Hicks; Pixenbar Music
4. El Gato Diablo 2:33 BMI
   B. Emmons; Pixenbar Music
5. Ghost Riders In The Sky 4:30 ASCAP
   S. Jones; E. H. Morris and Co., Inc.



The Nashville Bar Association

FOR THOSE WHO MIGHT WANT TO FOLLOW THE ARRANGEMENTS ON THIS ALBUM AND KNOW WHO IS PLAYING WHERE

SIDE ONE

1. **WARMIN' UP THE BAND**
   Arr. -Buddie Emmons - Features N.B.A. Voices along with Mary Fielder and Sheri Kramer; All N.B.A. Steels simulating horns
2. **PLEASE COME TO BOSTON**
   Arr. - Russ Hicks - Features Russ on Steel, Lead and Rhythm Guitars; Dobros and String Effects by N.B.A.; Vocals by Mary and Sheri
3. **SLIDEWALK**
   Arr. - Sonny Garrish - Features Sonny on Steels and Russ on Lead; N.B.A. Horns
4. **THE BIG HURT**
   Arr. - Jimmie Crawford - Intro - Jimmie and John; 1st Verse and Chorus -Jimmie; 2nd Verse - Russ (Dobros); Ad-Lib - Buddie; 3rd Verse-Jimmy; Vocals - Mary and Sheri
5. **MYSTERY MOVIE THEME**
   Arr. - Russ Hicks and Sonny Garrish - 1st Verse - Russ and Sonny; 1st Chorus - John and Jimmie; 2nd Verse - Sonny and Buddie (Chimes)); 2nd Chorus - Russ (Trumpet); 3rd Verse - Russ and Sonny

SIDE TWO

1. **DEVIL'S DREAM**
   Arr. - Russ Hicks - Features Russ and Jimmie Playing Twin Steels on First and Last Parts of the Song with Individual Solos in Middle as fillows; 1st - Russ and Jimmie; 2nd - John; 3rd - Sonny, Jimmie, and Russ; 4th - Buddie; 5th - Jimmie
2. **THE AIR THAT I BREATH**
   Arr. - John Hughey - Intro - N.B.A. Dobros; A.-N.B.A. Steels; B.-N.B.A: Dobros; C.-Tremolo Guitar - Russ; D.-Steel Solo - Buddie; E.-N. B. A. Dobros; F.-N.B.A. Voices
3. **HORN ON THE COB**
   Arr. - Jimmie, Buddie and Russ - Intro - Don Sheffield on Trumpets

1st Section	A-Jimmie		2nd Section	A - Don Sheffield
	B-Sonny and Russ -	4 - Bars		B - Russ - Guitar
	Buddie	4 - Bars		C - Buddie - Steel
	Sonny and Russ -	4 - Bars		A - N.B.A. Steels
	Buddie -	4 - Bars	3rd Section	B - Don (Trumpets)
				C - N.B.A. Steels

4. **EL GATO DIABLO (THE DEVIL CAT)**
   Arr. - Buddie Emmons - Features Buddie on Gut String and Steel (Fuzz) and Wah-Wah through-out with Russ on Trumpets for Intro and Mid-Section
5. **GHOST RIDERS IN THE SKY**
   Arr. - Jimmie Crawford - 1st Verse - Buddie; 2nd Verse - Buddie plays Melody with Jimmie playing counter-part rolls; 1st Chorus - John; 3rd Verse - Solo by John (a cappella); Jimmie plays vamp leading into middle section which is played by Sonny, Russ and Jimmie with N. B. A. Horns in background; Buddie plays echo-plex vamp leading into last verse which is played by Buddie with Jimmie doing rolls in background; C6th adlib and ghost effecs throughout by Buddie

LOVER'S QUESTION



Kathy Kaysa

STEREO

LOVER'S QUESTION



SIDE ONE

1. LOVER'S QUESTION / 2:30
   (C. McPhatter)
2. I DON'T LIKE TO SLEEP ALONE / 2:27
   (Paul Anka/BMI)
3. LITTLE BY LITTLE / 2:10
   (M. Kossor/BMI)
4. DOWN FROM DOVER / 3:26
   (D. Parton - Owepar/BMI)
5. HOLY COW / 2:49
   (Allen Toussaint - Marsaint Music/BMI)

SIDE TWO

1. I'LL BE YOUR BABY TONIGHT / 2:56
   (B. Dylan)
2. GIRL OF YESTERDAY / 3:18
   (K. Kaysa - T. Reid - Funny Farm/BMI)
3. HERE I AM / 2:48
   (D. Parton - Owepar/BMI)
4. SINCE I FELL FOR YOU / 2:33
   (B. Johnson)
5. MIDNITE TRAIN / 3:37
   (Jim Weatherly/ASCAP)

Kathy Kaysa

Arranged and Produced by
Tommy Lee Reid
and Roy Drusky

manufactured at ARTIST'S RECORDING CO., Cincinnati, Ohio 45215

770607



ROBBIE BASHO

Art of the Acoustic Steel String Guitar 6 & 12

SIDE ONE: 26:35

1. THE GRAIL AND THE LOTUS * 6:36
   A Neo-Gothic construction for six string, combining East and West.
2. CATHEDRALS ET FLEUR DE LIS * 7:00
   A 12th century French cathedral in the province with gardens, flowers, and birds. Now comes a rainstorm, and hear the organ sounding within the church. After the rainstorm, doves flying from the cathedral windows, and the immortal chimes.
3. PASHA II 6:33
   Islamic Hymn for the Goddess of the Rose.
4. A STUDY FOR STEEL STRING 2:59
   Vivaldi and trumpets for six string guitar.
5. ACKERMAN SPECIAL 1:16
   German Rococo.
6. APRES MIDI AMERICAN 1:56
   Nature Mood.

SIDE TWO: 24:42

LLA 83

1. VARIATIONS ON GRIEG 5:02
   A romance for six string in C tuning (the Sun Tuning).
2. SCOTTISH RITES 4:38
   A study for 12 string; thinking of Vaughn Williams.
3. PAVAN INDIA 7:11
   A mini-raga for 6 string.
4. VARIATIONS ON EZUMI 4:03
   A guitar piece based upon a theme by Kemio Ito.
5. VARIATIONS ON CLAIR DE LUNE 3:36
   No one can ever match the Clair de Lune by Presti and La Goya (husband and wife team on Nonesuch), but I thought this 12 string version was a nice way to end the evening.

It was in 1972 that I first heard Robbie Basho. Since that time I've been to hundreds of performances, but very few are as carved in my memory as that one. Only 50 or so people were in that tiny Berkeley rehearsal hall. I'd reviewed Robbie's *Song of the Stallion* for *Guitar Player Magazine*, and he wanted me to hear him live. Frankly, I went to the concert out of courtesy. But I left a believer.

Robbie's music has a way of totally captivating listeners, of enabling us to transcend our troubles, our daily concerns. We find ourselves in places we've perhaps never been, in times we probably never saw. We get to experience those places and times, not with music that recreates bubbling brooks or galloping horses, but with performances that let us feel what Basho calls the "theatre" of America or India or generations past or those to come.

The great classical guitarist, Andres Segovia, spent three decades before he was able to create a concert following for the solo guitar. Similarly, Robbie Basho is working to develop such an audience for the American steel string guitar. For nearly twenty years he has been touring the world to assimilate its diverse musical forms and instruments into his own approach toward the 6- and 12-string guitars. "My main desire," he says, "is to establish the steel string as a concert instrument indigenous to America." To this end, Basho has refused to compromise his art in any way. After a generation of practice and performance, he could surely have used his ample talent to make more commercially accessible recordings and play the bigger pop concert circuit. Instead, 17 albums after it all began, Robbie is steadfast in his search for the perfect blending of Indian raga, American folk and blues, Oriental scales, and Western classical music.

Basho's playing technique is as original as his music. He'll reach across the entire fretboard with his left hand thumb (violating every rule in the book) while his right hand picks in flawless classical style; he'll add vibrato and pulloffs that will make you swear that he's playing a 20-string sitar; he'll play with the "wrong" fingers if he can get the "right" sound. And even though he has mastered the ability to play what he hears in his mind, he feels "soul first, technique later. You get to the soul of a piece of music, then cap it off as you would an oil well—to use it discriminately."

Robbie's concern for this soul, this essence, of a tune is at the heart of his approach to music. For instance, his search for the spirit of India's ragas begin with countless hours of listening in the dark to the records of Ravi Shankar, then expanded into nearly ten years of diligent study and practice. His quest for the soul of his own music is not any less intense. Meditation, the cleansing of the mind to allow the music's essence to be felt, plus highly disciplined concentration, are what allow Basho to create his paintings for the ear, improvising so freely without wavering one note from the course he wants to take. When he is playing a piece inspired by, say, India's cities or the Southwest's plains, he'll spend days to discover "the sound of the place, its note, its scale, its melody." Once he has that firmly in mind and heart, he'll focus all his energy and talent on his improvisations. "Can you paint the picture you're thinking about?" he asks himself. Then he finds out.

There aren't many Robbie Bashos in America. But then, maybe we don't need many. But we certainly do need at least one. And *Art of the Acoustic Steel String Guitar 6 & 12* shows why.

Jim Crockett
Publisher—*Guitar Player, Frets, Contemporary Keyboard Magazines*



Produced by William Ackerman.
Executive Producer Ron Cook.

Recorded and Mixed by Dennis Reed.
"Studio C" at The Annex, Menlo Park, CA.
Mastered by LRS.
Pressings by RTI, Camarillo, CA.
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Design by Nevada and Wheel Dog Red.

All Compositions by Robbie Basho.
All Selections Windham Hill Music BMI.
Except * which are Hodolog Music BMI.

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My Thanks to Jean and Hugh McDonald, Dr. D.R. Robinson, Donald Black, and Ron Cook

Come, let us stroll, you and I
A walk along the Seine
A shrine of holy names
The Eiffel Tower
Joan of Arc;
All the sacred pictures of the heart.
A traveler I have been
From mountain top to village inn;
All the places love has been.

Robbie Basho






STEREO ABCS-624
EDEN'S CHILDREN
abc
RECORDS

STEREO ABCS-624

DON'T Tell ME
GOODBYE GIRL
IF SHE'S Right
JUST LET GO
STONE FOX
MY BAD HABIT
KNOCKED OUT
I WONDER WHY
OUT WHERE THE
LIGHT FISH LIVE



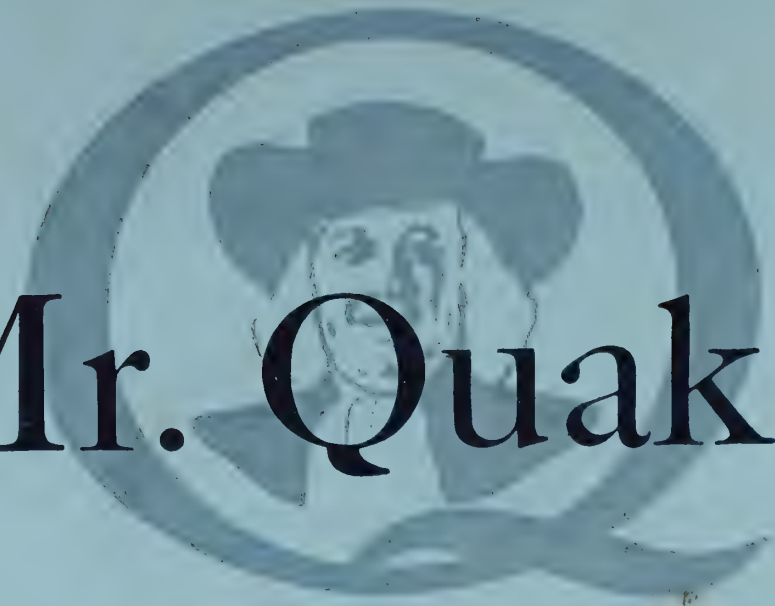




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Produced by BOB THIELE

COVER PHOTOGRAPHS: IRV GLASER COVER DESIGN: ROBERT & BARBARA FLYNN/HOEROY PRINTED IN U.S.A.



"Mr. Quaker"

readings recorded for delegates
to girls nation
1964

"Mr. Quaker"

The Quaker Oats Company

The MIRACLE of The ROSARY



"Miracle Album and Fatima Message."

The MIRACLE of The ROSARY



Imprimatur: +Humberto Cardinal Medeiros
Date: September 29, 1977

POPE PAUL VI, ON FEBRUARY 4, 1974, BESTOWED HIS APOSTOLIC BLESSING ON ALL WHO CONTRIBUTED TO THE RECORDING OF "THE MIRACLE OF THE ROSARY."

The Miracle of the Rosary



Lee Denson

"The Miracle of the Rosary" album is dedicated to "Our Lady of the Rosary," in thanksgiving for a special grace given to Lee and Mary Denson more than eighteen years ago.

At that time Mary had stopped praying the Rosary daily, a practice she had been devoted to since childhood. She had not, indeed, seen her Rosary for over a year, and the plastic case in which the Rosary was usually carried had been missing for several years.

One night in October, 1960, Lee and Mary returned home from their work as nightclub entertainers and Mary, exhausted, went upstairs to retire. The bed was covered with that day's clean wash. She cleared the bed entirely, then went to look in on her seven month old son, James, who was asleep in another room.

She was absent from her room less than thirty seconds. When she returned she was startled to see her lost Rosary arranged on her pillow. Its beautiful blue beads were inside the clear plastic case which was open, with the crucifix resting beside the case.

Confused and puzzled, Mary discussed with Lee what possibly might have happened, until overcome by weariness, they retired for the night.

Shortly after falling asleep they were awakened by a strange clear and delicate sound of a bell but without resonance. At the same time, Mary felt something touch her lips and Lee felt a powerful inner force surge through his entire body. Still puzzled, and now somewhat afraid, they decided to pray the Rosary together, although Lee was not a Catholic, and did so until they fell asleep.

The next day they attended the noonday Mass at the Sacred Heart Church in Waltham, Massachusetts. During the sermon, both heard the priest say, at least three times, "The Blessed Mother performs many miracles every day," and "People don't stop to thank the Blessed Mother for the many miracles she performs daily." Lee and Mary looked at each other and, hearing in these words the explanation of what was happening in their lives, knelt to offer a prayer of thanks to Our Lady for the miracle which had taken place the night before.



Father Flanagan

After the Mass they spoke of the priest's words about Our Lady's daily miracles to others who had been present at the Mass, only to discover that no one else had heard these words! This was too much! They went to the rectory and met Father James Flanagan, C.S.S., the celebrant of the Mass. The priest told them that he had mentioned neither miracles nor Our Lady in the sermon but assured them that he was not at all surprised at what they told him because Our Lady does work many such miracles daily and that he certainly could have been used as an instrument of God in the matter.

Though quite weary, Lee and Mary finished their routine in the nightclub that evening and were happy to get home and to bed. Yet, five minutes after having fallen asleep, Lee woke with an irresistible urge to compose a song of thanksgiving to Our Lady. Despite Mary's plea to wait until morning, he went downstairs and set to work.

Fifteen or twenty minutes later he had completed the song, "The Miracle of the Rosary!" Never, before or since, was he able to compose a song in such a short period of time.



Bishop Juan Arzube

Four years later, while in California, Lee was converted to the Catholic faith. He had been instructed by Father Juan Arzube, now Auxiliary Bishop of the Los Angeles Diocese, was baptized on July 11, 1964, and received his first Holy Communion the next day.

The newly-baptized and his wife decided that nightclub work was not for their spiritual good, so Lee, whose only talent was for music, accepted work as an attendant in a psychiatric hospital for two years in Waltham, then as a warehouseman for five years in Memphis. It was a time of great trial for the family but Lee and Mary kept to their resolve never to return to nightclub life. In 1969, Lee was asked to lead the music ministry in "St. Therese, the Little Flower" Church in Memphis, and the way in which the Lord blessed this ministry and inspired Lee to compose many more religious songs, made it clear that God was calling him to such work.



Padre Pio

Though he had sung "The Miracle of the Rosary" rarely during the 60's, for it was not well received, it remained Lee's favorite composition. In the fall of 1976, Lee was in California hoping to sell a children's musical fantasy which he had composed and recorded. It was entitled "Mr. Snow."

On September 23, the eighth anniversary of Padre Pio's death, he was asked to sing and pray at a Padre Pio Rosary Group meeting. After praying the Rosary, Lee sang "The Miracle of the Rosary." As he sang, the room became filled with the strong fragrance of roses! Among the 40 people present, all of whom experienced the aroma of roses, was the Archbishop of Panama, Tomas Clavel. Lee sang other songs of his composing that night, but was asked to sing "The Miracle of the Rosary" two more times. The fragrance of roses returned at each singing. After much prayer and several altar visits before the Blessed Sacrament, Lee and Mary were convinced that Our Lady wants him to sing this song everywhere he goes.



Archbishop Clavel

In the process of fulfilling this mission Lee was led to record this very special album. Placing his confidence in the Holy Trinity and the Blessed Mother, Lee prayerfully offers this gift to the world with the hope that it will help spread Our Lady of Fatima's message, the message which is, after all, THE Miracle of the Rosary.

Father Leo A. Reilly, S.J.
Boston College

SIDE 1

1. MIRACLE OF THE ROSARY - Lee Denson - Acuff & Rose Pub. - BMI-(2:19)
2. JESUS AND MARY - Lee Denson - Mr. Snow Pub. - BMI-(4:51)
3. WERE YOU THERE - Public Domain (3:50)
4. I'LL FOLLOW YOU MY LORD - Lee Denson - Mr. Snow Pub. - BMI-(3:48)
5. HE TOUCHED ME - Bill Gaither - Gaither Music - ASCAP-(2:10)
6. HOW GREAT THOU ART - Stuart Hine - Manna Music-(4:00)

ETERNAL RAINBOW RECORDS

SIDE 2

1. HE'S THE ONE - Lee Denson - Mr. Snow Pub. - BMI-(4:44)
2. VOICE OF THE UNBORN CHILD - Lee Denson - Mr. Snow Pub. - BMI-(3:11)
3. AMAZING GRACE - John Newton - P.D. (3:20)
4. I OFFER THIS DAY TO YOU - Lee Denson - Mr. Snow Pub. - BMI-(3:11)
5. OUR LADY OF THE ROSARY - Lee Denson - Mr. Snow Pub. - BMI-(3:55)
6. AVE MARIA - Schubert - P.D. (2:40)

PRODUCED BY: Lee Denson, Michael Levine, Tom Johnson; CHORAL & HORN ARRANGEMENTS: Tom Johnson; ENGINEERS: Stan Kessler - American Studio, Neil Wilburn - Mercury Studio, Lee Dick - Northern Studio, Bob Schott - Intermedia Studio, Mike Golub - Triton Studio; STRING ARRANGEMENTS: Michael Levine; PIANO & PEDAL HARP ARRANGEMENTS: Ed Wood; CHORAL DIRECTOR: Tom Johnson; VOICES: Rivka Isakar, Kathy Roberts, Sr. Eleanor McGonagle, Angela Brown, Viki Brown, Christopher Burns, R. Nicholas Burns, Anthony N. Compangnone, Jr., Michael Gallagher, Charle La Monica, Mark Nuccio, Rev. Alan Peterkin, S.J., Kathleen M. Phinney, Sarah Plepgrass, John Rogers, Chantal Van Lede, Alan Clark, Peter Baker, Tim Shetler, Tedd Smith, Randy Fish. *ALSO* Lea Jane & Nashville Chorus. TRUMPET: Dave Wetmore, Roland Sylvester, Rodney Sutch; FRENCH HORN: Margaret Mellett, Bob Moffett. *ALSO* Wayne Jackson and the Memphis Horns. PIANO: Ed Wood, Shane Keester, Brian Duffy; DRUMS: Charles Mazza, Brian Duffy, Mary Denson; BASS: Jesse Denson, Mike Leach; ACOUSTIC GUITAR: Allan Bessette, Leo LeBlanc, Gregg Pokorny, Lee Denson; VIOLINS: Michael Levine, Gladys Patch, Martha Hoffman, Diane Wheeler, Dan Kellar. *ALSO* Noel Gilbert & the Memphis Strings; CELLOS: Paul Sullivan, David Hanks; FLUTES: Lisa Brown, Gianna Kramer; STEEL GUITAR: Leo LeBlanc, Mike Ide; HARP: Felice Pomerany, Fay Seeman; OBOE: Richard Dellesio; HARMONICA: Dana Bernor; ALTO & SOPRANO RECORDERS: Eddy Farrell, Dick Riley, Susan Bull; BASSOON: David Dachinger; CLASSICAL GUITAR: Reggie Young; TROMBONE: Tom Johnson, Roy Campbell; ACETATE MASTERING: Robert Vogt - Needham, Mass.

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DANCE

DANCE

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c/o Mauro Guazzotti
Via S.Lorenzo 30/2
17100 SAVONA(ITALY)

1987

F:A.R.(C46-5000)
Duello sul cervello

F:A.R.(C46-5000)
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Open Graves Style
Fear (C46-5000)

VVAA - Extremity Exhibition "hard&nice"
(2 C46+flowers&nail -8500)
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,Vox Populi(F),Bruno Cossano(I),Costes
Cassette(F),Hybryds(B),J.J.A.A.(E),Oto
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MB, Laxative Souls, RAT,
F:A.R., T.A.C., 2+2=5
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VVAA - PIANETI DI LANA N.2
"The Invocation"
Italian compilation with :
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Giorgio Cantoni(C60+book-7500)

VVAA - PIANETI DI LANA N.3
"Molteplice Enarmonico"
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PRODUCTION


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with:Pacific 231,Objection,
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Sigillum S 5000)
Sigillum S
Hhhara (C30-5000)
Bardo Thos-Grol
(C46-5000)
SICKTONE
LSD/The Shadow of a Doubt
Sentence to death (C45-5000)
The Shadow of a Doubt (C50-
Thirsting for revenge 5000)
Negativ Person (C30-5000)
This irrational pain
BRUNO COSSANO CORPORATION
Bruno Cossano (C46-9000)
Greatest Hits
Bruno Cossano (C46-9000)
Saffo's Pleasures
Bruno Cossano (C46-9000)
Live in Paris
STI
VVAA Antologia Polipoetica
Poeti sonori italiani '80
with:M.Nannucci,V.Baroni,
G.Fontana...(C70+book+'zine
Particular Motors 10 -8000)
MEGAMAGOMUSIC
Giorgio Borghini
Eau de brain (C45-6500)
Fiori Carones (C40-6500)
Sostituzioni fiabesche e
limpidi pensieri
A DULL NOTE RECORDS
VVAA Ekhnatòn(10000-LP)
with:Maze 1066,TAC,
Tasaday,Evitaxal
F:A.R. (10000-LP)
Da consumar con grazia
DISTRIBUTION
UT CONTAMINAZIONI
Officine Schwartz (3500
Rambo/Fraulein -single)
Decoder ('zine -5000)
THE TAPES
The Tapes
A touch of despair
(C46 -6500)
AMEN
Amen N.5-Dedicato ai minori
('zine+C60 -4000)
music by F:A.R./Ritmo Tribale
VVAA Asfalti al Neon
(collection book -10000)
F:A.R. (9000 LP+poster)
Presto i topi verranno a cercarci
ADN TAPES
F:A.R. (C60-
Lust 6500)
MTT RECORDS
Mauro Teho Teardo (C42-
The birth of the day 5000)
TRANCE
Trance N.4 ('zine-4000)

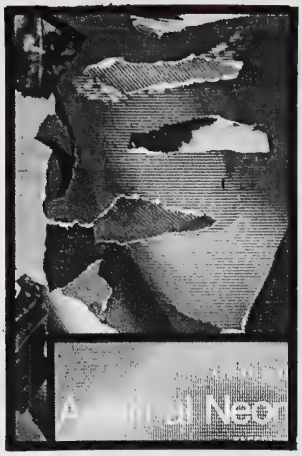
AMEN

PROD. THX 1138



FLUX OF FLUSTER
"It's just a..."

E.P. 12" con allegato fotografico e testi.
LATO A
Flux of Fluster - I don't want that you remain passive
LATO B
Ulster - I remember the lane
Il costo é di L. 7.000



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STEVE SMITH

AND

BORN AGAIN



Steve Smith and Born Again

SIDE ONE

1)	ONE DAY JESUS	(Wayne Watson)
2)	WHAT KIND OF MAN	(Dallas Holm)
3)	I'M NOT RELIGIOUS	(Scott Wesly Brown)
4)	GLORY ROAD	(Denny Correll)
5)	BLESS THE LORD	(Jamie Owens Collins)

SIDE TWO

1)	WALKING ON WATER	(Gary Wall)
2)	MY GOD IS REAL	(Steve Smith)
3)	GOING TO HEAVEN	(Steve Smith)
4)	FAITH	(Denny Correll)
5)	WE MUST BELIEVE	(Leon Patillo)

Lead Vocals - Steve Smith
Background Vocals - Steve Reyes, Patty Baker, Debbie Smith
Guitars - Wyman Harrell, Mike Trolinger
Bass Guitar - Paul Tuttle
Drums - Gary Brewster
Congas - Steve Reyes
Piano - Steve Smith
Trombone - Marilyn Tuttle
Organ - Wyman Harrell
Wind Chimes - Debby Harrell

Special Thanks To: Pastor David Hood - Lee Pritchard - Jim Flanagan

Dedicated To our Church Family at New Life Assembly



Recorded With Special Care at Tioga Studios, Allegany, Oregan
Engineered by Jim (Spook)Flanagan
Mix down - Flanagan - Harrell

STEREO



ON TOUR

BALL RECORDS

BETHANY FOLK-ROCK GROUP

Bethany Lutheran Church
Menlo Park, California

Fred A. Krueger
Director

ON TOUR

BETHANY FOLK-ROCK GROUP
Fred A. Krueger, Director

Bethany Lutheran Church
Menlo Park, California

BALL CUSTOM SET
#CU-72-001
High Fidelity Stereo

Side One

1.	ALLELU	1:37
2.	AMAZING GRACE	1:40
3.	COME MY BROTHERS	1:51
4.	DAKOTA HYMN	1:43
5.	EASTER SONG	2:08
6.	ENTER HERE, O LORD	1:16
7.	FROM THE DEPTHS	2:12
8.	HE HAS LIFE RESTORED	1:56
9.	HERE, O LORD	2:10
10.	I AM THE RESURRECTION	3:06
11.	I LIFT UP MY EYES	2:20
	Total Time	21:59

Side Two

1.	I'LL NEVER CONTENTED BE	2:00
2.	LET ALL MORTAL FLESH	2:15
3.	LORD OF THE DANCE	1:16
4.	RUSSIAN ALLELUIA	1:28
5.	HOUSE OF THE LORD	4:23
6.	THE KING OF GLORY	1:00
7.	THIS IS MY BODY	1:08
8.	WE NEED CHRIST TO BE FREE	1:40
9.	WE OFFER YOU THIS DAY	1:22
10.	THE WAY TO SAN JOSE	2:02
11.	GOOD MORNING, STARSHINE	2:28
	Total Time	21:02

Side Three

1.	COME IN PILGRIM	2:17
2.	IT'S A BRAND NEW DAY	3:04
3.	BLOW WIND	2:50
4.	SING FREEDOM	2:16
5.	WHAT CAN A MAN SAY?	3:31
6.	ALL THAT WE HAVE	4:13
7.	OUR FATHER	2:37
	Total Time	20:48

Side Four

1.	TELL THE WORLD	3:33
2.	THE LORD BE WITH YOU	3:35
3.	WHAT A GREAT THING IT IS	2:52
4.	I DON'T KNOW HOW TO LOVE HIM	2:40
5.	SING FREEDOM	2:13
6.	BLOW WIND	2:13
7.	JOY	3:50
	Total Time	20:56

RICHARD H. ELLIS

RECORDED "LIVE"
AT
PMC COLLEGE
Chester, Pa.



I'M GLAD TO BE HERE

STEREO

ZYTO
RECORDS

ALBUM IS DEDICATED TO MY MOTHER
MRS. BETTY M. DAWSON

What is JOY? Giving of Ourselves

What is PEACE? The essence of Beauty and understanding for all mankind.

What is LOVE? The gift of Life.

Man, since the beginning of time, has had to sacrifice many things in the quest for peace and brotherhood.

Some life, others rights, and many social injusticeses.

With these three tools an example of true brotherhood and universal love represented on the front of the album, those individuals have united to communicate through understanding, reaching out unto one another without selfishness, regardless of Race, Color or Creed as there is Liberty, Freedom, and Justice for all humanity -One Nation Under God-Since JOY, PEACE. and LOVE is the ultimate of LIFE, that's why "I'M GLAD TO BE HERE"

RICHARD H. ELLIS

SIDE A (NISE A-63)

1. INTRODUCTION- SERGEANT CLOUD I'M GLAD TO BE HERE (4:45)
2. MEANS SO MUCH TO ME (3:20)
3. YOUR LOVE WAS MISSING (3:20)
4. WHEN WILL WAR BE OVER (2:45)

SIDE B (NISE B-64)

1. THE GREATEST LOVE (2:30)
2. COME INTO MY LIFE (5:00)
3. FREEDOM AND JUSTICE (6:20)
4. DO IT TOGETHER (3:15)
5. YOU'VE GOTTA HAVE LOVE (4:30)



MUSICANS

KEVIN JOHNSON - DRUMS
THOMAS HOEY - BASS
MIKE SPINELLI - ORGAN
"WEEPY" GREEN - CONGO'S
RICHARD H. ELLIS - PIANO

SINGERS

ANITA GREEN - SOPRANO
KATHERINE STEWART - ALTO
SHARON PRINGLE - ALTO
ESTHER SIMMONS - ALTO
JAMES STEWART, III - TENOR
ERNEST ASBURY, II - BARITONE
TOYA DAWSON-LEAD & DUET
RICHARD H. ELLIS-LEAD & BACKGROUND

THANKS and APPRECIATION to SERGEANT CLOUD and STUDENT BODY of PMC COLLEGE Chester, Pa.

All songs appearing on this ALBUM are composed, arranged and, copywritten by RICHARD H. ELLIS

Produced through the facilities of NISE PRODUCTIONS INC. P. O. BOX 5132, PHILA., PA. 19141

STEREO

Thanks To
Kam, Judy, Jane, and All My Love to Barbara



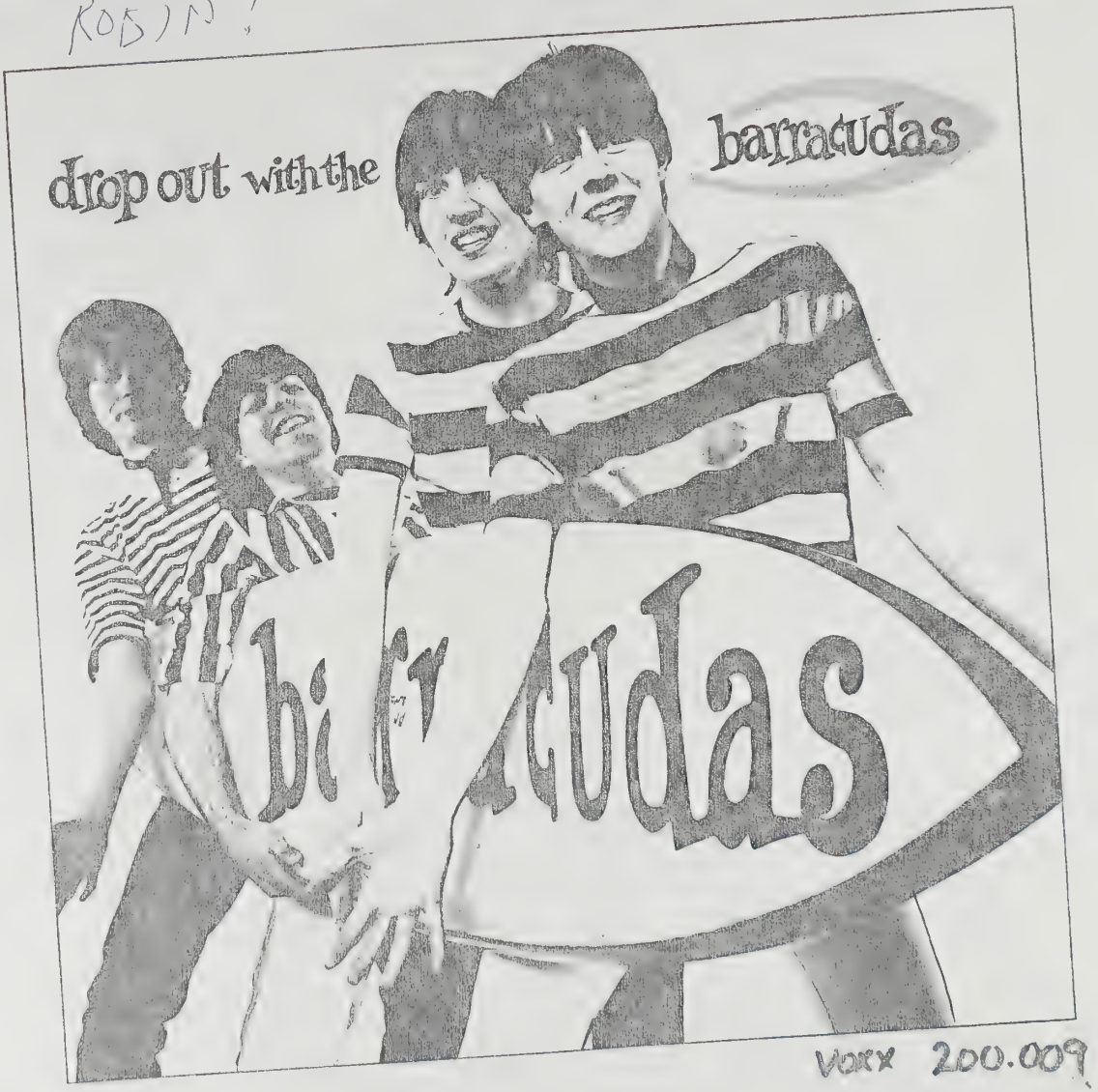
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Kirk, John, and Mark. Also My Brother Who made it all Possible

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BARRACUDAS - Drop Out w/
Voxx 200.009 7.98 LIST.

Down Side:
I Can't Pretend
Violent Times
Somebody
Codeine
This Ain't My Time
Somewhere Outside
I Saw My Death In
A Dream Last
Night



Up Side:
Summer Fun
His Last Summer
Surfers Are Back
Don't Let Go
On The Strip
California
Lament
I Wish It Could
Be 1965 Again


THE FACTS O'LIFE
LIFE LOVE AND LAUGHTER
Crane Records

SIDE ONE:
1. "It's Not What Ya Got"
2. "I Need You"
3. "Hung Down Below"
4. "Someplace to Be"
5. "Bumpin Saxes"

SIDE TWO:
1. "Dusty Boots"
2. "We're Gonna Get It On"
3. "Loving You Is Living"
4. "Only In the Soaps"
5. "Taxi"

FM DC PRODUCTIONS



The Facts O' Life are five healthy young men out of the St. Louis, Mo. area. The group headed by Terry Krane, has been making the recording, TV and radio, and club circuit for the last seven years, solidily. Prior to Terry's military tour he had another group which worked the St. Louis area.

Now after a couple of successful singles, and this being their second album, we would like for you to enjoy and really get into the Facts O' Life.

Dale Gessler of the Facts, wrote "We're Gonna Get It On" as well as the beautiful ballad "Someplace to be". Doug Moore another member of the group wrote "I Need You". From the pen of J. Terry Kratky, comes "It's Not What Ya Got", "Bumpin Saxes", "Hung Down Below", "Dusty Boots", "Loving You is Living", and "Only In The Soaps". "Taxi" comes from Harry Chapin.

This album is dedicated to our many fans all over the country, without you, there would be no album, no shows, no "Facts".

We love you, Terry Krane & The "Facts O' Life"

All songs are BMI, Merel-Krane Music Pub. Co. except "Taxi" which is ASCAP.
This album was recorded at Audio Media Studios, Nashville, Tenn. and Gold Future Recording Studio, Kirkwood, Mo.

Crane Records

Mixing in Detroit, at DXM Sound Patterns and United Sound.
Mixing Engineer: Dan Dallas at DXM, Pete Bishop and Jim Vitta at United.

Produced by:
DeCHAUSSE-KRATKY

Additional copies write:
FACTS O' LIFE
9629 Hale, St. Louis, Mo. 63129

FMDC Inc.
1008 E. 10 Mile Road
Hazel Park, Mich. 48030


THE
FACTS O'LIFE

12" SINGLE

THE CIVILIANS

THIS RECORD IS DEDICATED TO ALL THE PEOPLE OF THE WORLD!

RAY & DORIS WILLIAMS AUREA GEROSO(for letting us practice in your laundry room) RUSSELL & MARILYN KUDROV MICHAEL & DIANA WILLIAMS JACKIE,MELINDA,MARCUS J.,& DIMETRIUS WILLIAMS YVETTE WILLIAMS PAULETTE & DAVE JOANNE FRUDDEN JOHN LYMAN ROBERT & CAROLYN LYMAN DIANE PETERSON F&M PROPERTIES INC. DAVE & MABEL FIRENZE STEVE,SHELLY,& KERI KUDROV DAVE & KATHI LE MON DAVE & BRIDIE FIRENZE BRIAN & KAREN FIRENZE GERALD WILLIAMS BILLY & SHANNON LA FAUN CORINNE "RINNIE" MUNOZ JIM VOLPATTI TO ALL OUR COUSINS AND RELATIVES (NINA BEN & HILDA BILLY,ELAINE,SISTER,DANNY,PAULA,PATRICIA,GARY GEROSO EILEEN,CHRISTINE,AL,BEN & BEVERLY,GLORIA & DICK,CEDING) JESSE AND LORI BRENDA BRAD & TAMARA BRIAN & LISA BLAKE CHRIS WEST TRAVIS PERKINS MIKE GRECO SABINA PETE SORENSON RUSTY ALLEN GREG DOSSIE RHONDA & JEFF JOE (MAMA) DAVE & LENNY RELLA GLORIA & MARIA RICHARD AGUON JOHN PARIS (THANKS FOR THE LICKS)!!!! TOM & KIRSTEN MIKEY ANETTE & FRIENDS MARILYN & STELLA PAUL GREEN RICHARD BROWN BOBBY FORD PATRICE MARVIN ROBINSON (KSOL) GLEN CONRAD ANGIE DONNY DAVIS RICKY HILL ERNESTINE SCOTT HAMAMOTO JORDANA JOE LOPEZ LYNN AL & MILLICENT MARK DANIELS CHRIS HAWKINS BRIAN LARRY WIGGINS (KPOO) LAWRENCE BROWN MYRON EDWARDS JOE & CARLENE GOTCH BOB & KAREN BANCE ROB DON MARTIN ROSE CARLOS LUANN MANUEL CEASAR DAVE & EVA KIM DENISE THERESA LESLIE RAINA MIKE ESTIOCO BOB & VIVIAN PERRY MARYANN & BETH (OFFICE COPY SYSTEMS) JANIE BRADLEY & KELLY ROBYN ESPERANZA & JOHN MAURI JUNE MIKE ABBOTT NANCY D. GARY BRAUER (FOR EXCELLENT GUITAR WORK) LARRY "GOOD GOD Y'ALL" VALENCIA MIKE FUTAGAKI HAROLD DAY THE YAQUINTO FAMILY CINDY BOZARTH & BABY TRINA G. CHRISTINE & MARCI BRYAN NAGEL ROGER MCNAMARA VINCE JON GUTOFF KATHY SMITH CHRISTINE G. K.C. PARKER KRISTY CREEL & ROCK TALK LISA U. & DEBBIE B. CLIFF SPENCER TONY TAYLOR DEANNE BREEN (THE AUSSIE) SHANNON CARNEY LORI LINDERSMITH LORRAINE FROM EDWARDS TINA TORKELSON NANCY VEGA SARINA "GET ME SOME FILM QUICK" YOUNG MIKE DUNN MIKE PISCITELLO CINDI BUCKMILLER JOHN BECK-JENSEN MATT CARLESON BRYCE W. MARTY PERRY DAN BICKEL JOHN LEE LAWSON GAYLE,GIA,HEIDI & INGRID (THE PARTY ANIMALS) DENNIS BUCKMILLER SHAWN O. ROB SPOOR BONNEE MILLICK HOLLY CALA TRISHA & MARY G. NELLIE MARQUEZ IRIS CHANDLER LISA MARI BARRY ARMSTRONG JR. & FAMILY LORENZO & TERRI SMITH JEFF BENNETT RAY & JOYCE FULLER TEMPLE TURNER MARGARET HILL SHEILA JOHNSON KENNY BOLDS KYM WHITE WILLIE WALLER LINDA RICKSEN SUE WELLER JENNIFER MARTINEZ VICKI DE MELLO JAMES CHRISTIAN JESSICA & JENNY BEDFORD KATHY BRIDGES LISA MCDANIELS TREVOR FELICIA "LELE" SORENSON MARVIN & GRADY MEEKINS MANATECK PRODUCTION OLIVER HARRIS RODNEY SCOTT LAUNDON VAUGHN KENDRICKS DENA DON FRANKLIN EUGENE COLE RON NASH JERRY "DANARBOUN" WOODS CLEO DAVIS CATHY OLIVER SHARON OUGH LEANE FOX ROBERT "LEM" ARMSTRONG JEFF JONES ALL THE KIDS AND STAFF AT LONGWOOD SCHOOL C.V. & D.C. YOLANDA & LOS PERICOS(Redwood City) SING-A-PORE SLING O'BRYAN STELLAR(GREG,MEL,PELAGIO & CLEVE) K & K MUSIC GUITAR CENTER LEO'S MUSIC MAGIC FLUTE DISCOUNT MUSIC PRO DRUM SHOP SPITZER'S GELB MUSIC DAVE JACK,GREG,& THE CABARET CREW LEON & ROUTE 66 JEANNIE & UNCLE CHARLIES DOUG & THE HILL BIG BOB, MARK,FREDDIE & THE STONE RANDY,LEROY & JENICA'S TOBY,CAROL,TAMMY & THE OMNI JOEY & NILES STATION SAL "YOUR TOO LOUD" SODANO FRANCOISE LEATHERS GEORGE HORN (FANTASY STUDIOS) SOLANO COPY CENTER HAYWARD REHEARSAL SPOT S.I.R. NADY SYSTEMS ANVIL BAM MAGAZINE LINEAR SOUNDS YAMAHA PEAVEY ROLAND FERNANDEZ MUSIC MAN Q.S.C. POWER AMPS IBANEZ CHARVEL-JACKSON GUILD RANDALL MARSHALL ELECTRO VOICE BOSS EMU SYSTEMS ENSONIQ ADA OBERHEIM TASCAM SEQUENTIAL CIRCUITS FENDER PRO AUDIO DEAN MARKLEY CERWIN VEGA HI-WATT BALDER BI-AMP ZILDJIAN MUSIC SPECTRUM (RICH) THANK GOD FOR DURACELL BATTERIES! ROCK STAR (L.A.)(for that RUDE jacket) BELMONT QUICKPRINT TO POPEYES CHICKEN...THANKS FOR BEING THERE! STARLIGHT SOUND BILL THOMPSON (The Engineer with TOTAL CONTROL) ARNOLD (his dog) JOHN RON RIGLER & REST OF STAFF RONALD REAGAN (for the use of his voice) AND ANYONE ELSE WE MAY HAVE FORGOTTEN....THANK YOU!

SIDE A **DRUG FREE**

LP VERSION
EXTENDED VERSION

SIDE B **TAKE A LISTEN**

EXTENDED VERSION
LP VERSION

THE **CIVILIANS**

Tony Geroso

Keni "Jamm" Williams











Romy Geroso

























Mark Le Mon

Geoff Lyman

DRUG FREE

Written by Romy Geroso

Tell me what do we get out of doin' lines
Our enemies laugh at us while we destroy our minds
It hurts me to see how it takes control of you
How it makes you feel like it's something you gotta do

Drug Free Is what the world needs
Am I gettin' through to you with you my heart pleads
Drug Free It's not too late to start
Admitting it to yourself is the biggest part

Take a look in the mirror and tell me what you see
Someone who suffers from a drug dependency
Can't seem to find yourself you don't know where to turn
When are you gonna stop?
When are you gonna learn?

Drug Free Is what the world needs
Am I gettin' through to you with you my heart pleads
Drug Free It's not too late to start
Admitting it to yourself is the biggest part

Na Na Na Na Na Na Na
Drugs are a constant temptation for millions
Na Na Na Na Na

Drug Free Is what the world needs
Am I gettin' through to you with you my heart pleads
Drug Free It's not too late to start
Admitting to yourself is the biggest part

Drug Free

Drugs are a constant temptation

You say you can't take the pressure of all the people on your back
So you wanna make it better but the answers not in crack
You start with a little then it becomes more and more
Then before you know it you're found dead on the floor

Drug Free Is what the world needs
Am I gettin' through to you with you my heart pleads
Drug Free It's not too late to start
Admitting it to yourself is the biggest part
(Repeat)

Drug Free
Drug Free
Trying to throw away those drugs
Drug Free
Drug Free
Check it out

ROMY GEROSO (Lead Vocals, Guitar)

TONY GEROSO (Drums, Percussion, Drum Programming, Vocals)

MARK LE MON (Keyboards, Keyboard Programming, Vocals)

KENI WILLIAMS (Bass, Bass Keyboards, Vocals)

GEOFF LYMAN (Guitar, Vocals)

Produced by Romy Geroso
Engineered By Bill Thompson
Crew(Ron Rigler, Brian Levi, Frank Delle, Louis Cabada, Mia Schuler)
Mixed By Romy Geroso and Bill Thompson
Recorded at Starlite Studios, Richmond, CA
Mastered by George Horn, Fantasy Studios, Berkeley, CA
Photography: Greg Dossie, Mark Le Mon, Trina Gravelle, Brian Baring
Cover Design & Concept by Mark Le Mon

ON-R-WAY Records

TAKE A LISTEN

Written by Romy Geroso

There's a lack of love all around the world
It don't look good for all the boys and girls
Got to show 'em more family love at home
So they don't grow up and feel cold and all alone
We gotta stop thinkin of just ourselves
Money is nothin cause love should be our wealth
There's something that we all should realize
Can't feel compassion when there's no love inside

If you're in love and the timing is right
Don't let it slip away
Just hang tough with all of your might
It'll all be clear one day the reason I say to you

Take a listen to your heart
And don't fight the feelin
Cause real love is rare...So handle with care
Might not come your way again
Take a listen to your heart
There's some kind of meaning
Cause real love is there...So please make it fair
Take a listen
Take a listen Unh!

Why do the strong victimize the weak
See a man and woman fighting in the street
It's just so sad to see people act this way
It seems that being bad is our forte
How do we let ourselves get so confused
Love was not meant to be used and abused
We the Civilians will strive for unity
Gotta make it happen from sea to shining sea

If you're in love and the timing is right
Don't let it slip away
Just hang tough with all of your might
It'll all be clear one day the reason I say to you

Take a listen to your heart
And don't fight the feelin
Cause real love is rare...So handle with care
Might not come your way again
Take a listen to your heart
There's some kind of meaning
Cause real love is there...So please make it fair
Take a listen
Take a listen Unh!

My heart..is pounding..for you 3-2-1
Just how many times will we go through loves' pain
For those who don't know how much they make us go insane
If only they knew how to let their feelings show
But no! Instead they let you go.

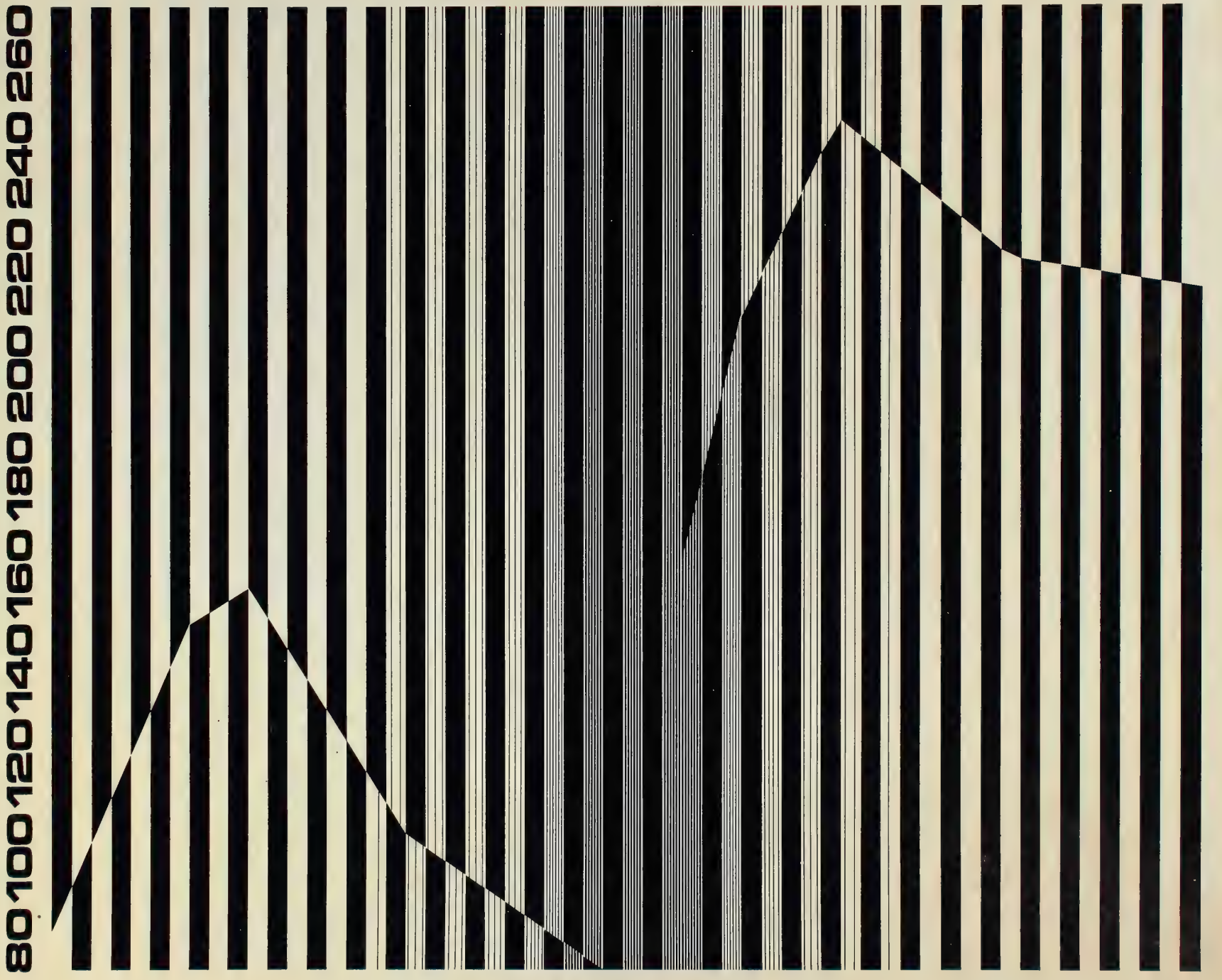
But they'll learn

That love is all about give and take
Love can make you feel good or sometimes make your body ache
Love is inspiration that gives you strength to carry on
We need a strong foundation
That's what love is built upon
Love is the answer for all humanity
So now is the time
Don't abuse the right to be free
Love is not having sex or Dirty, Filthy, Triple X!
You know we can't go on like this forever
So why can't we do what is right!

Take a listen to your heart
And don't fight the feelin baby
Take a listen to your heart
Take a listen to your heart
Can I hear the whole world in harmony
Take a listen to your heart

Postgraduate Seminars: Diabetes - Concepts and Problems PRODUCED BY THE EXCERPTA MEDICA FOUNDATION UNDER A GRANT FROM PFIZER LABORATORIES

The Early Phases of Diabetes Mellitus



Postgraduate Seminars: Diabetes–Concepts and Problems

Number 1 in a series of postgraduate seminars

The Early Phases of Diabetes Mellitus

The Panel



Rachmiel Levine, M.D., Chairman:
Professor and Chairman, Department of Medicine, New York Medical College.

Dr. Levine's work in the field of metabolic disorders dates back to 1937, when he was awarded Fellowships in Metabolism and Endocrinology at Michael Reese Hospital, Chicago. Among his many valuable contributions to date are over 200 publications in the fields of experimental and clinical diabetes, metabolism of carbohydrates, adrenal-cortical function, the mode of action of hormones. Dr. Levine is President of the American Diabetes Association. He is also a member of the editorial board of *Diabetes*—the Journal of the American Diabetes Association.



J. Vallance-Owen, M.D., F.R.C.P., *Physician and Assistant Director, Department of Medicine, University of Newcastle-upon-Tyne, England.*

In 1951, Dr. Vallance-Owen began investigating insulin activity and antagonism in plasma, which remains his major research interest, especially in relation to diabetes mellitus. Numerous published papers attest to the importance of his work in this field. During 1955-56, he worked at the University of Pennsylvania as a Rockefeller Traveling Fellow, in association with Dr. Francis Lukens and the late Dr. William Stadie. He took up his present appointment in 1958.



Rafael A. Camerini-Davalos, M.D., *Associate Professor, Department of Medicine, New York Medical College.*

The career of Dr. Camerini evolved from an early interest in problems of nutrition to endocrinology in general, and diabetes in particular. Today, at New York Medical College, he is Director of the Diabetes Research Unit and Chief of Diabetes Research in the Maternal-Child Health Center. Dr. Camerini is widely known for his authoritative contributions to scientific journals here and abroad, and for his work at the Joslin Clinic. He recently contributed a chapter, "Prevention of Diabetes," to the monograph *Diabetes* (Med. Clin. N. Amer., July, 1965).



Stefan S. Fajans, M.D., *Professor of Internal Medicine, University of Michigan Medical School, Ann Arbor.*

In addition to publishing many papers on diabetes, hypoglycemia, carbohydrate metabolism and pituitary and adrenal physiology, Dr. Fajans is associated in an editorial capacity with the following important journals: *Diabetes, Metabolism,* and the *Journal of Clinical Endocrinology and Metabolism.* Since 1964, Dr. Fajans has been on the Board of Directors of the American Diabetes Association.



David Morris Kipnis, M.D., *Associate Professor of Medicine, Washington University School of Medicine, St. Louis.*

Dr. Kipnis has contributed a great deal to our knowledge of the basic dynamics of plasma insulin in a variety of conditions associated with impaired carbohydrate tolerance. One of his achievements has been to demonstrate the role of the plasma nonesterified fatty acid level in the rapid appearance of insulin antagonism in diabetes mellitus. Since January 1965, Dr. Kipnis has been Associate Editor of the journal *Diabetes*. His published researches on the problems of metabolic disease are well-known.

A Synopsis of the Record

In recent years more attention has been focused on subdividing the diabetic state into several phases that precede the development of clinical symptoms. Although any classification of diabetes still remains arbitrary, it is useful for investigational purposes and as a guide to specific therapeutic or prophylactic measures that may be available in the future.

Phases of Diabetes Mellitus. Discussing recently proposed subdivisions, the panel defines symptomatic or overt diabetes as the most severe form of this disorder, characterized by fasting hyperglycemia and usually glycosuria. The next earlier phase alluded to is termed latent or chemical or asymptomatic disease. In the individual with latent diabetes there are no symptoms referable to the condition, but definite diagnosis can be established on the basis of a blood sugar level or glucose tolerance test. A still earlier phase is referred to as subclinical diabetes. In this stage of the disorder, both the fasting blood sugar level and glucose tolerance test are normal under usual circumstances. However, transient abnormalities of glucose tolerance can be detected, for example, during periods of stress, pregnancy, or following the administration of steroids.

Finally, the panel defines the earliest phase of diabetes as commencing with conception up to the first time an abnormality of carbohydrate tolerance can be ascertained. During this prediabetic period, carbohydrate intolerance is not demonstrable either by the standard or the steroid glucose tolerance test. However, prediabetes can be suspected, for example, in nondiabetic individuals strongly predisposed to diabetes on genetic grounds; *viz.*, an identical twin of a known diabetic patient or the offspring of a diabetic father and mother.

Progression or regression from any one of these phases to the next, the panelists emphasize, may occur rapidly, slowly, or may never take place. In spite of the fact that certain changes in tissue structure and differences in biochemical makeup may be found in the prediabetic group, their predictive value must await further investigation.

The rationale for performing the steroid glucose tolerance test is outlined. The test is not considered a procedure to detect genetic susceptibility to diabetes but rather a more simple, more sensitive method than the standard glucose tolerance test. Further, it is stressed that all individuals showing a positive cortisone glucose tolerance test do not necessarily go on to develop latent or overt diabetes.

Pregnancy and Insulin Resistance. Pre- and postpartum studies are described in which plasma insulin and blood sugar responses to oral glucose and intravenous tolbutamide were determined in a group of normal subjects, gestational diabetics and overt diabetics. It was observed that normal pregnancy is associated with increased insulin resistance, as manifested by decreased responsiveness to endogenous insulin as well as a hyperinsulin response both to oral glucose and intravenous tolbutamide.

The gestation in symptomatic diabetic females also showed a hyperinsulin response and impaired response of the end organ to insulin. These findings have been interpreted to indicate that pregnancy is associated with a change in the pancreatic islet function—its mechanism ill defined—resulting in an increased insulin release to the stimulus of glucose or tolbutamide but with a state of anti-insulin activity. Placental lactogen, a substance with growth hormone-like activity, is considered a possible factor responsible for the diabetogenic nature of pregnancy.

Insulin Resistance and the Development of Diabetes. The provocative question of insulin resistance in the diabetic leads the panel members to a comprehensive discussion of pertinent present-day theories. The concept of synalbumin insulin antagonism and its interrelationship with the pituitary-adrenal axis is elaborated. Since it is known that individuals showing synalbumin antagonism have inherited this as a mendelian dominant character, determining the presence of synalbumin provides an opportunity to ascertain whether an individual is constituted as a diabetic without reference to carbohydrate intolerance.

Data from experimental studies are presented in support of another concept, which proposes that extrapancreatic sites may be capable of transforming free active insulin into an inactive form. This suggests that in early diabetes pancreatic output may be normal or above normal but that the transformation of insulin into its inactive form could be the basic abnormality.

The possibility that the adipokinetic activities of growth hormone or growth hormone-like substances might be involved with insulin resistance is also reviewed.

Research in Prediabetes—the Key to Prevention? With our present knowledge of diabetes mellitus it is felt that any attempt to influence the subclinical and prediabetic phases must be investigational. Studies should continue to explore the possibility that oral hypoglycemic agents—and diet when necessary, particularly in obese individuals—should be instituted in the group designated as latent diabetics. Continued research on the early phases of diabetes will provide us, hopefully, with a better understanding of this disorder in the not too distant future. Further information must still be obtained regarding genetic aspects, the recognition of factors in the development of the clinical stages of the disease, and the antidiabetic potentialities of certain drugs. From the point of view of patients, the development of new methods to detect diabetes in its earliest stages may usher in a new era of preventive medicine.

A word about the jacket design: In striking "op" art style, the artist has depicted a normal and a diabetic GTT curve enclosing the "gray area" of prediabetes.

Produced by the Excerpta Medica Foundation under a grant from Pfizer Laboratories Pfizer

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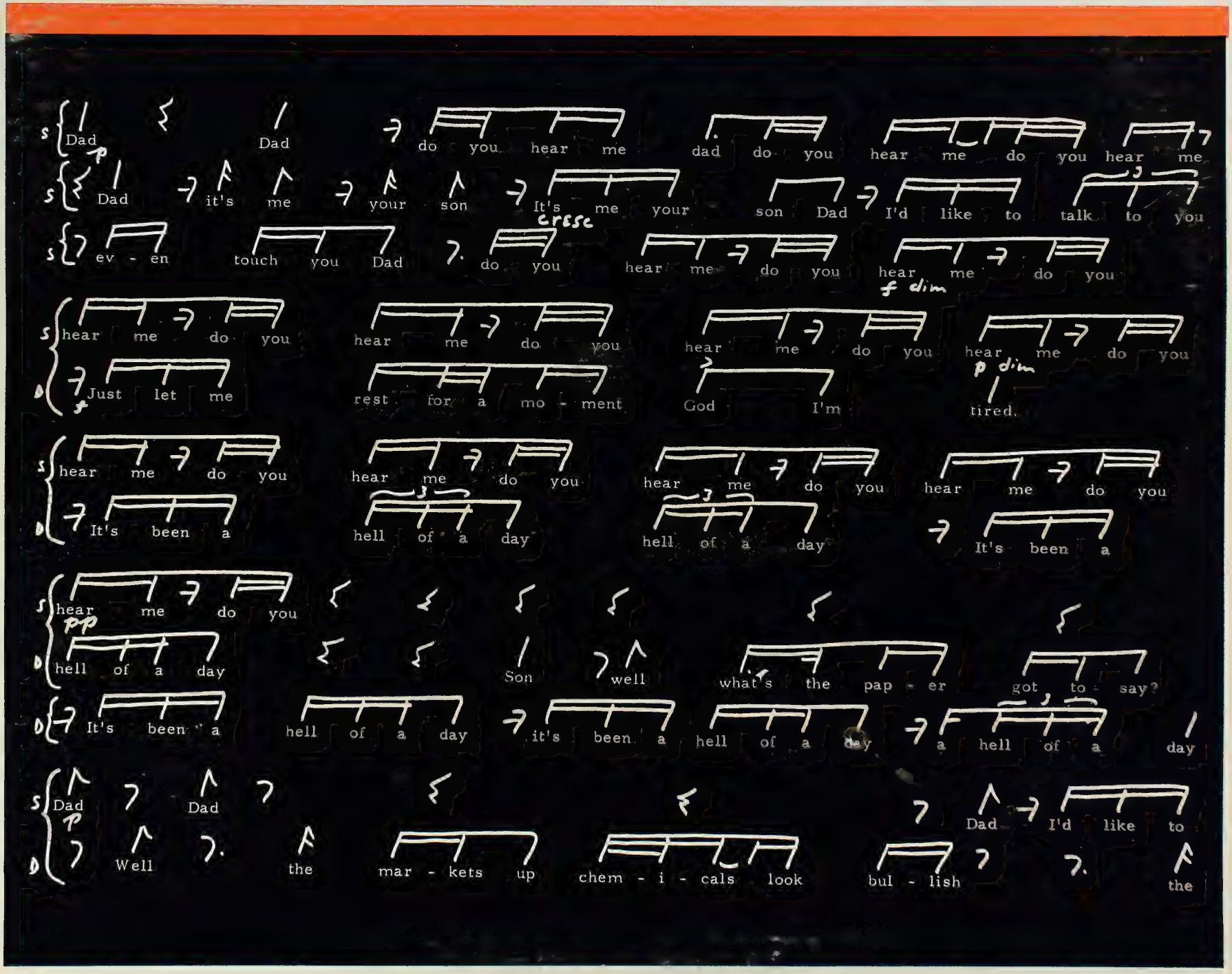
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WORD MUSIC!

CMS
CMS 615

The Poetry of Tobie Lurie Read by the Poet



WORD MUSIC *The Poetry of Tobie Lurie*

Read by the Poet

CMS 615

My name is Toby Lurie. I am a Poet-residing in Santa Barbara-California, who survives in this not so poetic world by reading my Poetry within and without the state of California.

I've come to: form, fragments, sound, silence, people, and fantasy through the exquisitely painful process of growing young. I'm somewhat of a child again. My language has become somewhat simple and somewhat childlike, as has my thinking. So I've become almost wise!

But I'm pretty old by the year method. Old enough for three teen-age children, but not too old for a very beautiful wife who understands and allows.

I like to chant. I like my audience to become involved with me in chants and improvisations, vocal-instrumental-dance-emotional. We have fun together. We learn together.

My poetry is in the vocal tradition. It must almost be sung. It is mostly improvised — even these poems, locked within this recording are happier when freed from the constrictions of the recorded word. I have taken word-thoughts or fragments and sculptured them into poetry through the use of the materials of music. My poems are scored exactly like music, with time signatures, tempo and dynamic markings, and pitch indications. All of the elements of music exist in my poetry except actual pitches. Most important in my opinion, this approach puts poetry back into the vocal cords.

I see poetry as a means to an end. The end being reality, and when it is totally achieved I will have accomplished my purpose which it seems is one of self-destruction. Not of a violent nature but in a way that merges the poet with his audience so that each becomes the other, and all art ornamentation games are destroyed by the ultimate reality. Today's audience is too critical and vital to accept entertainment as an end product. People must become involved physically, vocally, viscerally, and perhaps intellectually.

I have felt for some time that the development of poetry into directions that might reflect our contemporary society has been limited due to the limiting nature of the material which the poet has to work with. My forms, which I consider quite new, are the result of this feeling, and I believe that I am moving in directions that will emancipate poetry from its present limiting structure.

Let me say a word about some of the poems on this recording:

"Revolution"— a one-word poem was written for an appearance at University of California, Berkeley, and the actual reading of the poem is about three minutes. When I appeared at Berkeley, however, it went on—and—on—and—on with the students chanting, improvising, and trampling the grass (much to the dismay of the groundkeepers.) Many of my poems are scored for many voices as shown in the two-part poems on this recording, "Fugue and Variations," and "Dow Chemical Jones" "Conversation." "Conversation" is particularly close to me as it stresses my feeling about the greatest problem confronting the human race—the problem of communication.

"Goodby"—pleads with us not to let the moment escape from us, because this moment is all that we have. "Mantra"— is a one-word poem that I designed for audience involvement. This reading (on the recording) can be a catalyst for improvising with instruments, body and throat.

Toby Lurie

Toby Lurie has appeared at Universities throughout the country, where he is generally hailed as "a new breed of poet." His appearance as a guest on the Steve Allen T.V. Show was described by the producer as "one of the highlights of our current season." Other critics and reviewers have commented—

> . . .a contemporary poet who sets his verse to sculptured sound by using rhythm, repetition & dynamics of music, transfixed his audience.
>
> . . .each person seemed to relate to Lurie and to one another. . . the audience was put into a hypnotic trance.
>
> . . .Lurie transcended the usual barriers.
>
> . . .he is a kind of minstrel in the oral tradition of poetry. He invokes the delight in sounds and shows one intricacies in the commonplace.
>
> . . .a wandering poet who leads others on an exploring journey into words and sounds. Conducting a chanting audience as he would an orchestra, Lurie brings a new excitement to the concept of Poetic expression.

POEMS on this recording

side 1

Conversation

Unawareness

Love

Fugue & Variations

I

Waltz

Oh Lord

Uptight

One Boy Has Died In The War

side 2

Simple Logic

Climb On

Revolution

Nonsense

Dow Chemical Jones

Mantra

Goodbye

all poems were © 1966/67/68/69/by Toby Lurie

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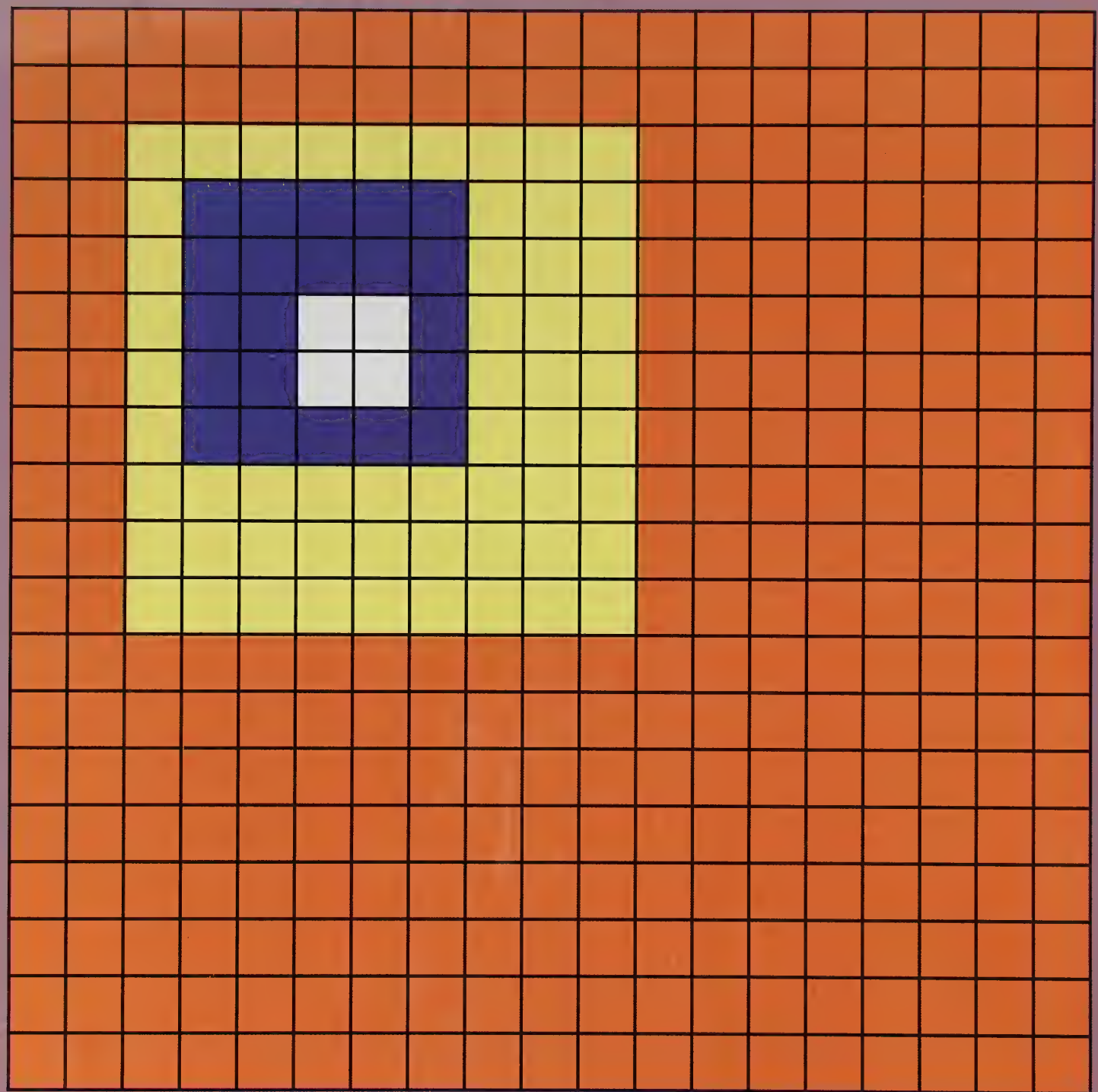
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Published by: **SOLAR FIRE MUSIC (ASCAP)**

SIDE A

1. **PLEASURE LAGOON**
   (B. Schlieter – ASCAP) 6:00
2. **DREAMS OF THE DEEP**
   (B. Schlieter – ASCAP) 5:00
3. **LOSE YOUR MARBLES**
   (B. Schlieter – ASCAP) 5:03

SIDE B

1. **LANDLUBBER LAMENT**
   (B. Schlieter – ASCAP) 5:45
2. **THERE'S A CERTAIN FEELING**
   (B. Schlieter – ASCAP) 5:15
3. **THERE SHE STANDS**
   (B. Schlieter – ASCAP) 4:25



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LUCIFER

The Satanic Angel of Light

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WHO MADE THE DEVIL?
WHERE DID SIN ORIGINATE?
WHY DID GOD CREATE EVIL?
WHY DID GOD MAKE HELL?
WHERE IS THE DEVIL NOW?
WHY DOES THE DEVIL WANT US TO GO TO HEAVEN?
WHAT IS THE DEVIL'S PURPOSE ON EARTH?
HOW CAN WE DISTINGUISH THE DEVIL'S WORK FROM GOD'S WORK?
HOW CAN WE CONQUER SATANIC POWERS?



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CHARLES MASSEGEE

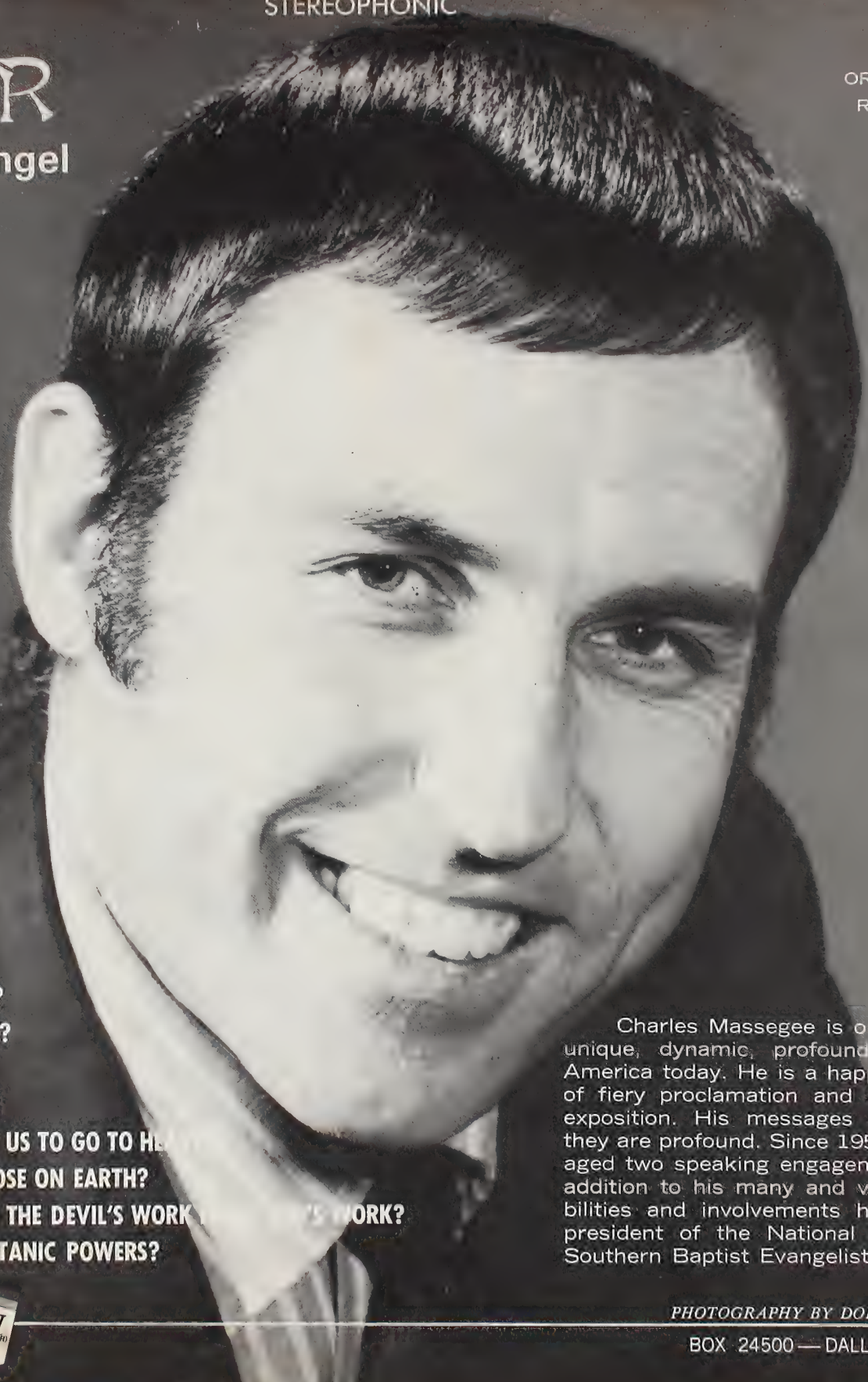
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Charles Massegee is one of the most unique, dynamic, profound preachers in America today. He is a happy combination of fiery proclamation and helpful Biblical exposition. His messages are so simple they are profound. Since 1953 he has averaged two speaking engagements a day. In addition to his many and varied responsibilities and involvements he was elected president of the National Conference of Southern Baptist Evangelists in 1970.

PHOTOGRAPHY BY DORIS JACOBY of dallas

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Have faith... remember that you will improve if you continue to listen and practice. In the beginning, a person may do everything "RIGHT" and still not get results. This is because she is still in her "OLD" consciousness. Repeated listening will solve this problem and ,very soon, even if you have had a slow start, you will transform into a mate men desire.

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Ben Sidran

Feel Your Groove

ST-P25



Capitol

Feel Your Groove

All Songs Written, Sung and Produced by

Ben Sidran

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Side One

Ever since I can remember, I've been walking into rooms and heading for the piano. Sometimes people listen, most times they make requests or ignore the intrusion. Take time to listen to "Leo" as well as to the insanity around him. "Poor Girl" was written in England during 1969 for a young girl who lived next door. Her folks didn't have much money so she usually just hung around the curb looking after her brothers and sisters. One day she finally hit the street looking like a woman who wasn't fooling. The song commemorates her coming out. I grew up in Racine, Wisconsin. When we recorded this next tune, Willie Ruff said, "Now I know what you were doing in Racine!," and I said, "Yeah, I was doing the cow-cow boogie." He said, "Yeah, you were doing the 'Racine Bovine!'" And that's how the song got its name. There isn't much to say "About Love." Like everybody else who's been boogie-ing for some time, I have my doubts. "Feel Your Groove" celebrates that moment when I am able to rise above those doubts, to reach into the past and connect it with the present, and to get natural all over again.

LEO'S MY NAME 2:30
Incredible party by the Credibility Gap
Ben Sidran, piano

POOR GIRL 3:18
Jesse Davis, guitar and co-producer; Arnold Rosenthal, bass; Jim Keltner and Gary Mallabar, drums; Sandy Konikoff, percussion; Ben Sidran, electric piano and organ

RACINE BOVINE 2:56
Curley Cooke, guitar; Willie Ruff, bass; Jim Keltner, drums; Ben Sidran, piano

ABOUT LOVE 2:58
John Pisano, rhythm guitar; Curley Cooke, pickin' guitar; Willie Ruff, bass; Judy Sidran, vocals; Ben Sidran, electric piano

FEEL YOUR GROOVE 7:15
Boz Scaggs, guitar; Curley Cooke, guitar screams; David Brown, bass; George Reins, drums; Mimi Farina Melvin, vocals; strings arranged by Nick DeCaro; Ben Sidran, electric piano and organ

Side Two

Side two opens with a little number specially for the queen herself. She'll know what I mean. Back in Racine, at age thirteen, I had a Horace Silver record with Mr. Blue Mitchell playing trumpet, and it warmed me like fire. "Alexander's Rag Time Brand" is about that warm feeling I've carried with me ever since. And dig the lines Blue trades with Jesse Davis on the fade! "Try" could be subtitled "Ben Sidran's Midnight Waltz." I wrote it after I wrote a song called "Steve Miller's Midnight Tango" for my old partner in crime. Listen to that one (on Steve's album *Number 5*, Capitol SKAO-436) and you'll get the connection. They're both written for the way people can change their minds . . . yet they endure, they carry on. What can I say about "My Wife"? She's the one who makes me feel that way. "The Blues in England" was recorded at four a.m., and there was only one take. There's an incredible tension on this track, as funky as it is, which finally bursts when Peter Frampton gets off. Beautiful, Peter, take me with you when you go. "Spread Your Wings" is more a wish than a command. Just singing to myself again, as usual.

— Ben Sidran

THAT FINE DAY 3:53
Boz Scaggs, guitar; David Brown, bass; George Reins, drums; Ben Sidran, electric piano, organ and vibes

ALEXANDER'S RAG TIME BRAND 3:20
Jesse Davis, guitar and co-producer; Arnold Rosenthal, bass; Jim Keltner and Gary Mallabar, drums; Sandy Konikoff, percussion; Blue Mitchell, trumpet; Ben Sidran, electric piano and organ

TRY 3:56
Willie Ruff, bass; Jim Keltner, drums; Blue Mitchell, trumpet; strings arranged by Nick DeCaro; Ben Sidran, pianos

MY WIFE 2:33
Curley Cooke, guitar; Willie Ruff, bass; Jim Keltner, drums; Ben Sidran, piano.

***THE BLUES IN ENGLAND** 4:00
Peter Frampton, guitar; Greg Ridley, bass; Charlie Watts, drums; Ben Sidran, pianos

***SPREAD YOUR WINGS** 2:20
Chris Driscoe, alto saxophone; Ben Sidran, electric piano



I was first treated to Ben Sidran's playing in early 1968 when he put harpsichord on Boz Scaggs' song "Baby's Calling Me Home" (Capitol SKAO-2920—Steve Miller's album *Children of the Future*). During the following year, he became heavily involved in Steve Miller's albums, not only as a musician but also as a lyricist. At that time I was wary of using Ben on keyboards because he was totally jazz orientated and I felt he could not really relate to pop music, especially the music Miller was playing. This became the subject of a light hearted battle between the two of us, as Ben never agreed with me. He has now proven me totally wrong, as you will hear in this album. He has applied his jazz roots to rock and roll, and the result is amazing.

In late 1969, he returned to England to write his book titled *Black Talk*, a sociological study of black music in America. During this time, Ben started writing most of the songs on this album. As a result of hearing these songs and of realizing what he was capable of doing, I started recommending him for sessions involving such artists as Jesse Davis and the Rolling Stones. The word soon got out, and by the time he left England, Ben had earned the respect of some of the best musicians I know. The proof is that both Jesse Davis and Charlie Watts play on this album.

The thing that comes across more strongly than anything else to me, apart from Ben's obvious ability to play the piano, is his songs, which will outlast most of the crap that's around today, and will undoubtedly be covered by some of the finest artists in the business.

The only way I can define a musician I really dig is by "respect." I put Ben in amongst the few, of all that I've worked with, that I do respect.

— Glyn Johns



Published September 1971 by Holt, Rinehart & Winston, N.Y.

RECORDED AND MIXED BY BRUCE BOTNICK
*Recorded and mixed by Glyn Johns
Special thanks to Michael Sunday and Jay Ranellucci at Capitol and Kent Nebergall at Poppi
Jesse Davis, courtesy of Atco Records
John Pisano and Willie Ruff courtesy of A&M Records
Peter Frampton and Greg Ridley (of Humble Pie), courtesy of A&M Records
Mimi Farina Melvin, courtesy of A&M Records
Boz Scaggs, courtesy of Columbia Records
Charlie Watts courtesy of Rolling Stones Records
Cover photo of Ben and Judy by Ethan Russell
Design by Roy Kohara

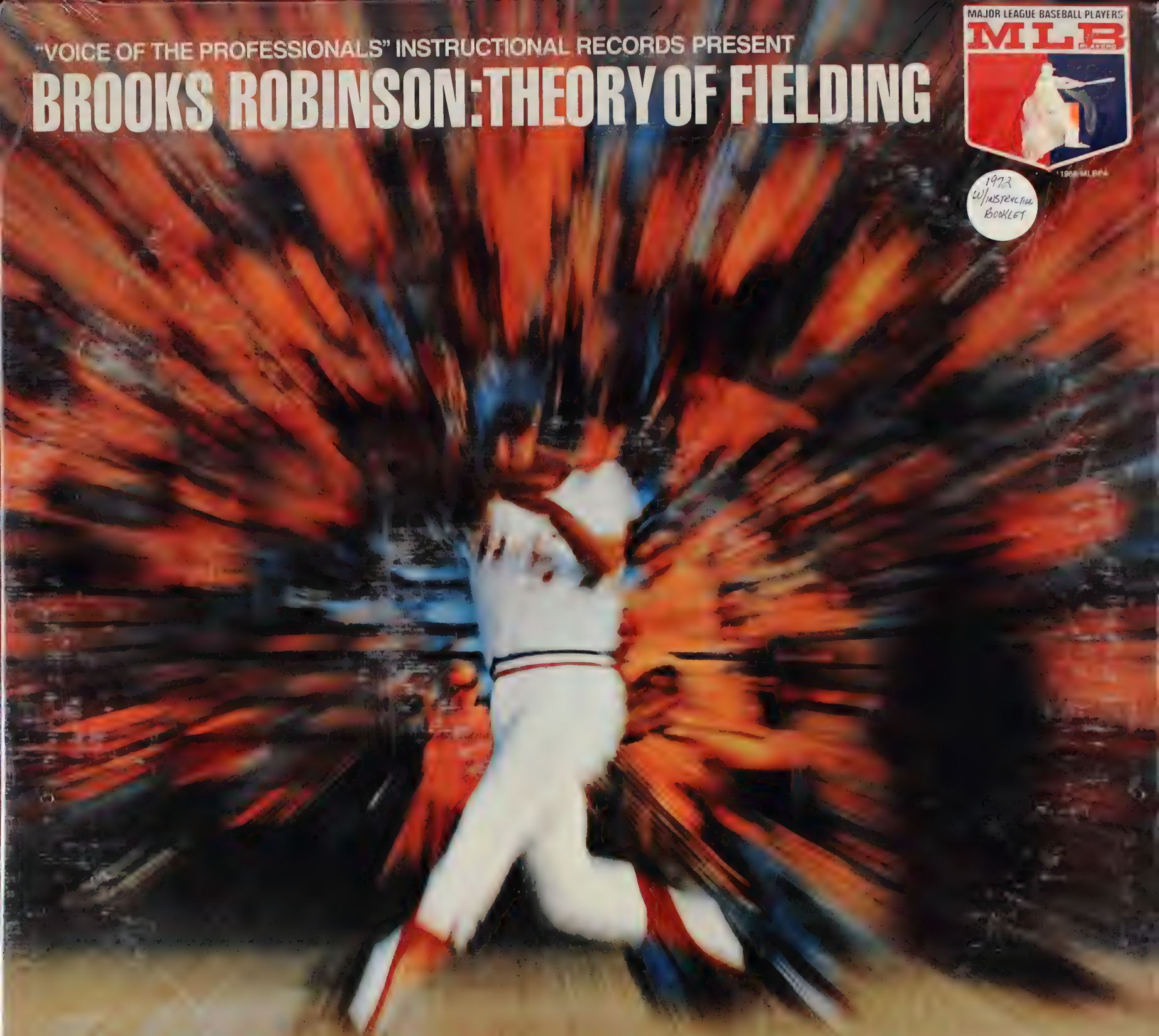
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"VOICE OF THE PROFESSIONALS" INSTRUCTIONAL RECORDS PRESENT

BROOKS ROBINSON: THEORY OF FIELDING

MAJOR LEAGUE BASEBALL PLAYERS MLB

1972 W/INSTRUCTIONAL BOOKLET



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BROOKS ROBINSON: SELECTED ALL-TIME FAVORITE BALTIMORE ORIOLE

Brooks Robinson received the second annual Commissioner's Trophy as the single player who "best typifies the game of baseball both on and off the field". Just a quick look at his incredible record can tell why he has been singled out of the entire field of professional baseball for this distinction.

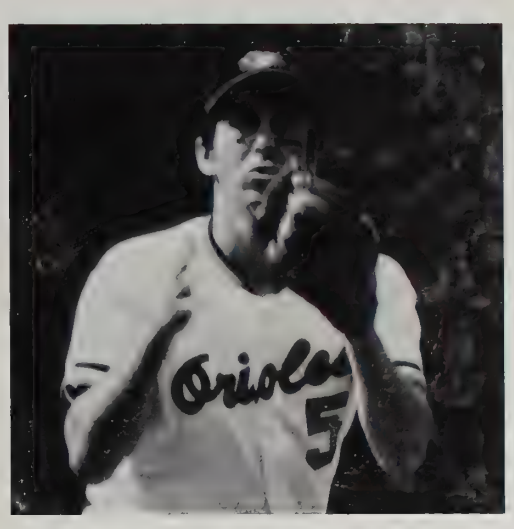
Born on May 18, 1937, Brooks Calbert Robinson, Jr., began playing ball as soon as he could throw a ball and swing a bat. Coached by his father who had been a star of the softball circuit, Brooks quickly developed into an accomplished player... and in June of 1955 was signed by Baltimore as a free agent. Brooks' career with Baltimore has been going for 17 years and shows absolutely no sign of slowing. During the seventeen years, Brooks has earned a lifetime batting average of .274.

The 1971 season is a sound indicator of why Brooks is such a valuable player for the Orioles. He led his club in games (156), at bat (589), and hits (160). That's just for openers. Brooks scored four hits against Detroit April 11, the first game of the season and hit four again against Minnesota on May 29th. He batted .400 (20-for-50) in a 13 games hitting streak from July 6 through July 19. And Brooks hit .367 for the year versus Kansas City and .356 versus Chicago.

He hit two grand slam home runs on July 18 against Oakland and again September 16 against New York. These two grand slams bring his lifetime total to six. And that's only a part of what happened in the '71 season.

Brooks Robinson was elected "all time favorite Oriole" in a fan's vote in 1969 and was honored by the Baltimore Advertising Club as the city's "Man of the Decade" in January, 1972.

Honors: "Most Valuable Player," 1970 World Series... "Most Valuable Player," 1966 Major League all star game... American League "Most Valuable Player," 1964... Finished second in American League "MVP" voting in 1966 and third twice (1960 and 1965)... "Most Valuable Oriole" four times (1960-1962-1964-1971)... Named to *The Sporting News'* American League all star team eight times (1961-1962-1964-1965-1966-1967-1968-1971)... Won Hickok Belt in January 1971... Named to every American League all star team since 1960 and has played in 15 straight games... No. 1 vote getter on A.L. squad in fan poll for 1971 team (1,110,469)... Winner of "Gold Glove" award as best defensive third baseman in American League every year since 1960 (12 straight seasons).



All in all, Brooks Robinson is a truly remarkable baseball player and man. The kind of player that every sport would like to boast of... and the kind of man that every young boy would hope to be like when he's grown up.

BROOKS ROBINSON'S PROFESSIONAL RECORD

Year	Club	G	AB	R	H	2B	3B	HR	SB	SH	SF	BB	SO	RBI	Pct.
1955	York*	95	354	72	117	17	3	11	1	5	3	47	64	67	.331
1955	Baltimore	6	22	0	2	0	0	0	0	0	0	0	10	1	.091
1956	San Antonio	154	577	72	157	28	6	9	1	5	4	54	57	74	.272
1956	Baltimore	15	44	5	10	4	0	1	0	0	0	1	5	1	.227
1957	Baltimore	50	117	13	28	6	1	2	1	0	1	7	10	14	.239
1957	San Antonio	33	124	10	33	5	1	1	0	1	0	5	16	9	.266
1958	Baltimore	145	463	31	110	16	3	3	1	7	1	31	51	32	.238
1959	Baltimore	88	313	29	89	15	2	4	2	1	0	17	37	24	.284
1959	Vancouver	42	163	20	54	9	2	6	2	2	1	6	14	30	.331
1960	Baltimore	152	595	74	175	27	9	14	2	13	8	35	49	88	.294
1961	Baltimore	163	668	89	192	38	7	7	1	8	9	47	57	61	.287
1962	Baltimore	162	634	77	192	29	9	23	3	10	10	42	70	86	.303
1963	Baltimore	161	589	67	148	26	4	11	2	8	4	46	84	67	.251
1964	Baltimore	163	612	82	194	35	3	28	1	8	10	51	64	118	.317
1965	Baltimore	144	559	81	166	25	2	18	3	4	4	47	47	80	.297
1966	Baltimore	157	620	91	167	35	2	23	2	1	4	56	36	100	.269
1967	Baltimore	158	610	88	164	25	5	22	1	5	8	54	54	77	.269
1968	Baltimore	162	608	65	154	36	6	17	1	3	8	44	55	75	.253
1969	Baltimore	156	598	73	140	21	3	23	2	3	10	56	55	84	.234
1970	Baltimore	158	608	84	168	31	4	18	1	1	7	53	53	94	.276
1971	Baltimore	156	589	67	160	21	1	20	0	1	7	63	50	92	.272
Major League Totals		2196	8249	1016	2259	390	61	234	23	70	91	650	786	1094	.274

* Signed by Baltimore as free agent on 6/1/55.

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ミラノ カリブロ9

オザンナ

プレリュード／テーマ／カンツォーネ
ヴァリエーション（Ⅰ～Ⅶ）

●プログレ・ファン待望の特別企画厳選に厳選されて遂に実現！●

●Mini Liner Notes●

イタリアの伝説的なヘヴィー・ロック・バンド、オザンナのユーロピアン・ロック史上に残る最高傑作！ストリングスとヘヴィー・ロックの完璧なる融合から生ずる緊張感の恐ろしさ！

78年3月に発表した最新アルバム「Suddance」が、イタリアにおいてレコード批評家賞を受賞したオザンナは、現在もトップ・バンドとして活躍中だ。常にニュー・トロルスのライバル・バンドとして語られて来たオザンナは、71年頃から頭角をあらわし、同年9月にデビュー・アルバムを発表する。丁度その頃イタリアでは、ニュー・トロルスの「コンチェルト・グロッソ　Ⅰ」が大ヒットしていた。オザンナのセカンド・アルバム「ミラノ・カリブロ　9」は、その「コンチェルト・グロッソⅠ」の作曲者であるルイス・エンリケス・バカロフを迎え制作された、これまたサントラ盤である。

トロルスの「コンチェルト・グロッソ　Ⅰ」でのストリングスがあくまでも美しく、つややかであったのに比べると、ここでのストリングスは、むしろ暗い陰がある。しかし、この陰がヘヴィーなロックと融合する時、一種異様なまでの緊張感がそこに生ずるのだ。この静と動との対比が本アルバムの構成であるわけだが、これ程見事にストリングスをロックに溶け込ませてしまった例を僕は他に知らない。

オザンナは基本的にはヘヴィー・ロック・バンドである。しかし、むろん英米のそれとはまったく異なる。あえて言えば、それは、キング・クリムゾンの持つヘヴィーさである。サウンド全体にいい知れぬ不安感、恐怖感、そして陰うつな重みがあるのである。フルートの独特な使用法も彼らだけのものであるし、それらが陰のあるストリングスと対比する時、オザンナの重厚な世界がゆっくりと回転し始めるのだ。

「ミラノ・カリブロ　9」は間違いなくオザンナの最高作である。いや、全ユーロピアン・ロック・アルバム中でもBest 3に入れるべき傑作だ。キング・クリムゾンの真のファンなら、このヘヴィーな一枚に涙することだろう。

★たかみ　ひろし★

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ミラノ・カリブロ9

オザンナ

●Prologue For European Rock
by Hiroshi Takami

ぼくがいわゆるユーロピアン・ロックなるものに興味を持ち始めたのは、やはり70年代に入ってからで、トイツのロック、シャーマン・ロックかその皮切りだった。それも現在のように輸入盤店が数少なかったことと、英米以外のロックのレコードが、まったくといっていいほど置いてなかったこともあり、日本で発売されるレコードと、そのアーティストに関するわずかな情報がすべて、といった具合だった。これは、現在のユーロピアン・ロック・ファンにしても同様だったことだろう。

具体的に挙げると　まず東芝レコードより出されたアモンデュール、カン、タンジェリン・ドリーム、テイチクよりのシュアレ、ショイ・アンリミテット、クローブ、シュニット、グル・クル、スコーピオンス、フラック・ウォーター・パーク、フィリップスではルシファース・フレンド、トリオのビトゥイーン、そしてキングレコードからは、エンブリオ等々だ。現在のユーロピアン・ロック・ファンにとっては、ほとんど名も聞いたことのないようなバンドも含まれているが、ぼくにとっては、どれも懐かしいバンドばかりだ。以上のバンドの中でまあまあ売れたのは　アモン・テュール、タンジェリン・トリーム、シェーン、そしてグローブシュニットなのだが、まだまだ英米のハントの売れ行きとは比較のしようもない程度だった。

ユーロピアン・ロック・ハントの中で人気、セールスの両面において、日本で成功した最初のバンドは、むしろこれらシャーマン・ロック勢よりも、オランダのフォーカスということになるだろう　しかし、ここで問題なのは、フォーカスの成功にしても所詮は英国経由のものである点だ。だから、フォーカスがオランダのバンドであることは知りつつも、聴き手は英国のバンドとして、つい聴いてしまっていた。同じく来日も果たし、かなりの固定ファンを持つイタリアのＰＦＭにしても同様だ。

セールス的にパッとしないユーロピアン・ロックは、常に日陰者扱いされ続け、それは今日にまで至っている。それでもたまに、思い出したようにポツリ・ポツリとは発売されているが　ドイツでは、クラフト・ワーク、ノヴァリス、ノイ、クラスター、ハルモニア、ＳＦＦ、クラウス・シュルツ、トリアン・ヴィラート、フランスでは、アンジェ、タイフォン　コング、バルサー、トランソット・イクスプレス、シャン・ミッシェル・シャール、ロケノン、マルクン・サーカス、オランダからは、エクセプション、トレース、ゴールデン・イアリング、カヤック、ソリュージョン　アース＆ファイア　イタリアは、フォルムラ・トレ、アレア、アルティ・エ・メスティエリ、バンコ、アゴーラ、オルメ、プー、その他、ヴァンゲリス（アフロディテス・チャイルド　ギリシャ）　ロス・キャナリオス（スペイン）、マッキャベル（ベルギー）、エスペラント（混合）等、ちょっと思いつくこれらが、日本で発売されたユーロ・ロックのほとんどなのだ。

こんな調子だから、ユーロ・ファンは以前よりずっと店の数が増し、レコートも揃うようになった輸入盤店を頼るほかなく、自然ユーロピアン・ロックはよりマニアックなものとされて来たわけだ。しかし、ここに（念願かなって？）やっと、ユーロピアン・ロック・コレクションとして、一気に８枚ものアルバムが、1800円という抜群に求めやすい価格でキングレコードより発売されることになった。内容の方も厳選されているので、満足してもらえるものと、企画者として自負している。中にはたまに（本当にたまに）観るユーロピアン・ロックの記事で、名のみしか知ることの出来なかったバンドのアルバム、そして、本当ならレギュラー・プライス（2500円）で出されておかしくない新譜も含まれていて、特に輸入盤でも入手困難な地方のファンには喜んでもらえることと思う。

しかも、本企画は始まり、プロローグなのである。この企画が成功すれば、元来がユーロピアン・ロック・バンドのソースの豊富さで他社を圧倒するキングレコードでは、これからもイタリア、ドイツを中心に、ユーロピアン・ロック・コレクション・パートⅡ、Ⅲ、Ⅳと順次発売していく予定という。この発売を機に、数多くの新しいユーロピアン・ロック・ファンが生まれんことを、そして、ユーロピアン・ロックが注目されることを強く願いたい。なお、今後キングより発売して欲しいアルバム（ユーロ・ロック）のリクエスト、また、本企画に関する御意見、御感想等を下記まで是非どうぞ。

（〒112）東京都文京区大塚５の40の８　天風会館ビル
キングレコード（ポピュラー第２課）経由
たかみ　ひろし

イタリアの伝説的なヘヴィー・ロック・バンド、オザンナのユーロピアン・ロック史上に残る最高傑作！　ストリングスとヘヴィー・ロックの完璧なる融合から生ずる緊張感は、まったく恐しいほどだ！

少なくともぼくにとって、イタリアン・ロックの衝撃は、オザンナの衝撃、いや、「ミラノ・カリブロ９」の衝撃だった。

74年夏休みを利用して初めて旅したヨーロッパ。ファッションの都パリも、水の都アムステルダムも、ゲーテの故郷フランクフルトも、芸術の都ミュンヘンも、自然がいっぱいの国際都市ジュネーブも、そして、わが落ちの都もみんなそれぞれ素晴しかった。しかし、ぼくの心を最も魅き付けたのは、他ならぬ“永遠の都”――そう、ローマだった……。

まったく偶然であったのかもしれないが、ぼくがこの遺跡都市を訪問した５日間、“明るい太陽と遊みきった青空”の下で過ごすことができた。“なんでも見てやろう”の精神で、まずはひととおりの観光コース巡りを終えてからいよいよレコード・ショップにかかる。このヨーロッパ旅行の前にぼくが知っていたイタリアのバンドというと、ＰＦＭ、オルメ、プー、そしてフォルムラ・トレ、アクア・フラジーレ、バンコぐらいのものだったが、実際に音を聴いたことがあったのは、ＰＦＭ、日本でも発売されたばかりのプー、英国盤が出ていたオルメだけで、あとは名のみ知る、であった。

さっそく見つけたレコード店に飛び込んでみると、あるある、まったく聞いたことのないイタリアのバンドのレコードが予想していたより１ケタ多く置いてあった。それまでにプー、ニュー・トロルス、メイスで既に50枚以上のアルバムを買ってしまっていたし、これからトイツ、イギリス、フランスと控えているので、あまり買えなかったのだが、それでも20枚ぐらいは買ったように記憶している。当時イタリアのアルバムは3500リラ～4000リラぐらいで、まあ2000円前後と考えてもらえばいい（現在は6000リラぐらいだ。しかし円高なので1500円前後）。日本に戻ってから聴いたそれらのアルバム、いずれも気に入った（だいたいがぼくはイタリア語のあのなめらかな響きが好きだから…）けれど、一番衝撃的だったのは、先にも書いたように断然「ミラノ・カリブロ９」、そう、本アルバムだった。

かつてこんなにも大胆にストリングスを、しかもヘヴィーなロックに融合させた例をぼくは知らない。ストリングスを導入する場合、それはほとんどバックに、イーに流される。融合というよりも、それはあくまで導入でしかなかった。例えば英のルネッサンスなども美しいクラシックの名用はではいるが、あくまで“味付け”以上の領域は出ていない。しかし、オザンナのこの「カリブロ・ノヴァ」におけるストリングスは、完璧なる融合であった。最早それは音楽の重要な一部として溶け込んでしまっているのだ　ストリングスがなくなったら、まるで形をなさないまでに……。延々澄まされたように鋭利なストリングスの静の空間と、重厚なリズムに支えられ、うねるシンセサイザー、ソフなフルート、ギターがつくりだす動の空間が一体となって創出される緊張感は、恐しい程である。

それから、ぼくはこのレコードを何回かラジオでもかけたし、いくつかの雑誌にも紹介した。輸入盤店にもレコードが入荷するようになり、オザンナのファンは静かに増え始めたようだった　ぼくが思うに今イタリアン・ロックの魅力にとりつかれ、レコードをセレクトしている人は、インターナショナルなＰＦＭよりも、このオザンナや、ニュー・トロルスから真に入っていった人が多いのではないだろうか。

イタリアン・ロックは、もちろんヴォーカルがほとんどイタリア語で歌われているので、聴きればわかるのだが、サウンド面でも他のヨーロッパのロックと比べて、一種独特なものがある。クラシック、シャンソンからの強い影響ということも要素として大きいのだが、さらに具体的に考えてみると、キーボードの活用法あたりに鍵がありそうだ。もちろん絶対数の問題ではあるが、イタリアン・ロック・バンドの多くが、ギター以上にキーボード主体なのだ。このことはまたユーロピアン・ロック＝プログレッシヴ・ロックとされている日本での事情にも絡んでくる。

しかし、オザンナの場合はむしろキーボード、ギターというよりもアンサンブルとしてのサウンドづくりがなされているので、やや例外的な存在だ　あえて特徴を言えば、フルート、サックス、そしてアコースティック・ギターの使い方が“決め手”となっているようではあるが…。また、キーボードでは、シンセサイザーは表に、メロトロンは裏に使い分けている。サックス＆メロトロン、そしてヘヴィーとくれば当然思い出すのがキング・クリムゾンである　場面によっては、オヤッと思うこともしばしばだ。

オザンナのプロフィールに入る前に少しだけ、イタリアン・ロック・シーンをガイド的に紹介しておこう。まず日本でレコードが出ているバンドから。ＰＦＭ、プー、バンコ、アゴーラ、ゴブリン、オルメ、フォルムラ・トレ、アレア、アルティ・エ・メスティエリ、ホモ・サピエンス、数は少ないか、まあまあ一応は出ているわけだこの顔ぶれからして絶対に欠かせないのがオザンナとニュー・トロルス、そしてアクア・フラジーレあたりだろう。その他無名ではあるが優れたバンドとしてジャズ・ロック系のベリジェオ、バリチェントロ、ナポリ・チェントラーレ、エトナ、そして、いわゆるプログレ系では、フォルムラ・トレの流れでイタリアン・ロック・ファンに最も評判の高いイル・ヴィーロ、混声合唱隊を使ったドラマティックなアルバムを発表したラニ・ミレーレ、オルメ同様ＥＬＰスタイルのトリップ、トライアド、もうとっくに解散してしまったが、今だに“幻”視されたアルバムが語り継がれているイル・バレット・ディ・グロンゾ（このバンドのメロトロンの音には驚かされる）、ニュー・トロルスの分身アイビス（イビス?）、クロッグ・レーベルのコルテ・デ・ミラコーリはダブル・キーボードのバンド、チェレステはあえまりにも一般的ではないけれど、サウンドの美しさは極上品。現在もアルバムを出し続けて頑張るセンセーションズ・フィックス、特にクラシカルなバンドとしては、ハロー・フ、バッハなんていうちょっと恐めのもあるし、マクソフォーネ、ロッカンダ・デレ・ファッテ、ペラバンド、ファンタジー、オデッセイ、ＵＴＥ、エトー84、その他書いて行くと切りがないが、早くこれらのアルバムが気軽に入手出来るようになればいいのだが…　聞くところによると、アルバムにもよるが、なんでも数万円の値段で取り引きされているという。まるでバカみたいな話だが本当らしい。

オザンナが結成されたのは70年らしいが、はっきりとしない。ただ彼らの名が一躍知られるようになったのは、71年５月、ヴィアレッジョで開かれた“Festival di musica d'avanguardia e nuove Tendeuze”（前衛的で新しい傾向の音楽のフェスティバル、つまりプログレ・バンド大会だ）に参加して以来だ。同年９月に彼らは国営のフォニット・チェトラよりデビュー・アルバム「L'Uomo」（男）を発表。「ルオモ」は、当時としてはかなり実験的なアルバムだった。まずＡＢ面継目なしのトータル・アルバム・スタイルがとられていたし、サウンド自体もハード、サックスがフィーチャーされ、シンバルにこだわらないドラミングなど、そしてヘヴィーなものだったジャケットも観て開き、壁に掛けられるアイテムが用いられていた。そのジャケットを見るとこれまた驚かされるのが、彼らのメイクぶりだった。なんとキッスも真青のメイクなのだ、これが。

この「ルオモ」を出した頃、後々のライバル・バンドであるニュー・トロルスの名作目「コンチェルト・グロッソⅠ」が、大ヒットしていた（筆者のレコード番号で言えば、「コンチェルト・グロッソ」がＬＰＸ８、「ルオモ」がＬＰＸ10だった）それに気を良くしたのかどうかは知らないが、この「コンチェルト・グロッソⅠ」（半分が無印のサントラ）で、作曲を担当したルイス・エンリケス・バカロフをアレンジャー・ディレクターとして迎え、72年に「ミラノ・カリブロ９」（本アルバム）を発表　これも「コンチェルト・グロッソ」同様サントラ盤であった。なお、バカロフは例のマカロニ・ウエスタンの映画音楽を担当して、イタリアでは良く知られた人だ。

「カリブロ・ノヴァ」で決定的な評価を得たオザンナは、先にデビューしたニュー・トロルス、そして時を同じくしてデビューしたジェスロ・タル・タイプのフルート、ピアノを中心としたジャズ・ロック・バンド、デリリウム（彼らのデビュー・アルバム「Dolce Acqua」はＬＰＸ11、「カリブロ・ノヴァ」は　ＬＰＸ14）と並ぶ、チェトラの３大ロック・バンドとしてその名をイタリアン・ロック・シーンに残すこととなるのだ。

73年に入ってすぐ発売されたサード・アルバム「Palepoli」は、作詞、作曲、アレンジ、プロデュースのすべてをオザンナ自身が担当した彼らにとっては、大自信作だった。自信作だけあって「パレポリ」を「カリブロ・ノヴァ」以上に評価する人も多い。このアルバムも大傑作であることは間違いない　Ａ面２曲、Ｂ面１曲という構成からみても想像がつくとおり、とてつもなく、壮大なスケールのこころは展開されている　民族音楽からの影響をうまくヘヴィーなサウンドに生かしていて、特に冒方言で歌われるＡ①のイントロ部などは、どことなくフェリーニの映像世界を感じさせる　逆にストーリーの方が耳につき過ぎるという人にとっては、確かに「カリブロ・ノヴァ」以上につまらないかもしれないこの「パレポリ」は、第２次ユーロピアン・ロック・コレクション入りする予定だ　期待しよう。

74年になると、オザンナの主要メンバーであるEl.o D'anna, Danilo Rustici, それにEnzo Vallicelliの３人で「Uno」というアルバムを発表するが、「Uno」がバンド名を兼ねているのかどうかは不明　しかしこのアルバムがまた実によく出来たアルバムで、ドイツでもキャラウァンの「カニング・スタンツ」そっくりのジャケットに変えられて発売された　録音されたのかリリースされたのかは、そしてまた、アーカイヴスと、それにはこれまた想像がつくように、オザンナの中

Ⓐ
1. プレリュード　PRELUDIO　4:10
2. テーマ　TEME　4:50
3. ヴァリエーションⅠ　VARIAZIONE Ⅰ(To Pinius)　2:13
4. ヴァリエーションⅡ　VARIAZIONE Ⅱ(My Mind Files)　4:50

Ⓑ
1. ヴァリエーションⅢ　VARIAZIONE Ⅲ(Shuum…)　1:48
2. ヴァリエーションⅣ　VARIAZIONE Ⅳ(Tredicesimo Cortile)　1:31
3. ヴァリエーションⅤ　VARIAZIONE Ⅴ(Dianalogo)　2:10
4. ヴァリエーションⅥ　VARIAZIONE Ⅵ(Spunti dallo spartito　2:10
5. ヴァリエーションⅦ　VARIAZIONE Ⅶ(Pòsizione Raggiunta)　1:27
6. カンツォーネ　CANZONA(There will be time)　1:54

心的存在であったElioとDaniloは、このアルバムでインターナショナルなバンドへの足がかりをつかもうとしたようだ。（事実彼らは英でNovaを結成する⇨後述）7曲中4曲が英語で歌われている点でもそれは明らかだ。B面ラストの「Good bye Friend」がピンク・フロイドの「狂気」そっくりなので驚いたが、女性スキャットが「狂気」同様Liza Strikeだったので当然といえば当然か。

「Uno」が発売された年9月に出されたオザンナの4枚目のアルバム「**Landscape of Life**」には、ElioとDaniloも正式メンバーとして参加しているが、サウンドの方は、「ウーノ」同様インターナショナルな線を狙った、どちらかといえばクセの取れたものになっている。オザンナのあの陰のあるドロドロしたヘヴィーな部分が好きなファンにとっては、がっかりなアルバムかもしれないが、アルバムの質そのものの高さでは、むしろトップともいえる。

ElioとDaniloが「ウーノ」を制作した段階で既にオザンナの解散はなかば決まっていたのだろう。「Lands cape」発表後バンドは分裂してしまう。図を見てもらえば一目瞭然だが、オザンナは結局、Unoと残りのメンバー中心の**Citta Frontale**に分かれたわけだ。そのチッタ・フロンターレは、75年「**El Tor**」というアルバムを一枚発表しているが、全体的にどこか精彩のないアルバムだ。

一方、ウーノは英国に渡り、**Nova**と名を変えて、アリスタ・レーベルと契約、現在まで4枚のアルバムを発表している（図参照）。デビュー・アルバム「**Blink**」は、ファンタム・ジャンプのルパート・ハインが、セカンド・アルバム「**Vimana**」は、ブランドXのロビン・ラムレーが、そしてサード・アルバム「**Wings of Love**」は、「Vimana」でドラムスを担当していたナラダ・マイケル・ウォルデン（マハヴィシュヌ、ジェフ・ベック・バンド）が、それぞれプロデュースしていることからもわかるが、そのサウンドは、ずばり、クロス・オーヴァーな、特にパーシー・ジョーンズ（ブランドX）と、ナラダによる信じられないリズム・セクションにフィル・コリンズまでパーカッションで参加した「Vimana」は、76年度のAlbum Best 10にぼくが入れたほどで、オーディオ・ファンもビックリする程録音がいい。ブランドX・ファンなら絶対気に入るアルバムだ。日本でも近く出させるつもり。ノヴァにはまた、「Vimana」から元ニュー・トロルスのレナート・ロゼートも加入している。

その他色々なバンド、アルバムが絡んで来るが、図のみを見て欲しい。この図によると、かなりのこじつけにはなるが、オザンナとキング・クリムゾンは遠い親戚ということになる…!? ところで、77年オザンナは、チッタ・フロンターレのメンバーと、「Blink」発表後ノヴァを脱けたDanilo Rusticiが中心となり、再編成される。再編成78年3月に出されたアルバム「**Suddance**」は、この年のレコード批評家賞を受賞した。昔のオザンナのヘヴィーさはないが、どちらかというと現在ではDanilo Rusticiの兄弟であるCorrado Rusticiの率いるノヴァに近いクロス・オーヴァー調のサウンドは、それなりに十分魅力的だ。

アルバム・カバーは、A面の「プレリュート」「テーマ」から、B面の「カンツォーネ」に至るまで、超大作ながら中だるみというものがまるでない。オザンナは基本的にはヘヴィー・ロック・バンドである。しかし、もちろん英米のそれとはまったく異なる。あえて言えば、それはキング・クリムゾンの持つヘヴィーさである。サウンド全体にいい知れぬ不安感、恐怖感、そして陰うつな重みがあるのである。フルートの独特な使用法も彼らだけのものであるし、それらが陰のあるストリングス・アレンジと共に、オザンナの重厚な世界がゆっくりと回転し始めるのだ。

アルバム・カバーは、ぼくはいままでオザンナの最高作であると思う。全ロック・アルバム中でも上位にランクされる名作だ。キング・クリムゾンの真のファンなら、このヘヴィーな一枚に涙することだろう。

1979. 4. 10.
たかみ ひろし／Hiroshi Takami

Osanna, New Trolls, Novaとその周辺

New Trolls (1968)
Nico Di Paro (g.vo) ⑮
Vittorio De Scalzi (g.vo)
Mauro Chiarugi (kbd)
Giorgio Dadamo (b)
Gianni Belleno (ds)

(1970)
Nico Di Paro ⑯
Vittorio De Scalzi ⑰
Giorgio D'adamo
Gianni Belleno

(1972)
Nico Di Paro ⑱
Vittorio De Scalzi ⑲
Frank Laugelli (b)
Gianni Belleno
Maurizio Salvi (Kbd)

(1973)
Vittorio De Scalzi ⑳
Giorgio D'adamo ㉑
Renato Rosset (kbd) ㉒
Giorgio Baiocco (sax)
Tullio Depiscopo (ds)
R. Somusundaran (per)

(1976)
Vittorio De Scalzi ㉘
Giorgio D'adamo
Gianni Belleno
Ricky Belloni (g)
Nico Di Paro

New Trolls (1979～)
Vittorio De Scalzi ㉔
Giorgio D'adamo
Gianni Belleno
Ricky Belloni
Nico Di Paro
Giorgio Usai
★Special Thanks to Yutaka Maeda

Citta Frontale (1975) ⑥
Enzo Avitabile (fl, sax, vo)
Massimo Guarino (ds. vo)
Gianni Guarracino (g. vo)
Paolo Raffone (Kbd)
Lino Vairetti (vo. g. kbd)
Rino Zurzolo (b)

(1973)
Nico, Gianni, Frank, Maurizio
Nico Di Paro ㉕
Frank Laugelli
Gianni Belleno
Maurizio Salvi

《King Crimson》
《ELP》

IBIS (1974)
Nico Di Paro ㉖
Frank Laugelli
Maurizio Salvi
Ric Parnell (ds)

《Spyder》

Nico Di Paro ㉗
Frank Laugelli
Renzo Tortora (g)
Pasquale Venditto (ds)

(1975) 《Ross》

※㉓New Trolls はメンバーチェンジが激しく、アルバムにメンバー名がクレジットされていない場合が多いので、多少の違いがあるかもしれません。

Osanna (1971)
Elio D'anna (fl. sax) ①
Lino Vairetti (g. kbd) ②
Danilo Rustici (g. kbd) ③
Lello Brandi (b)
Massimo Guarino (ds)

★Area, Goblin, Banco, Acqua Fragile, Etruria, Napoli Centrale 参加

(1974)
Elio D'anna ④
Lino Vairetti
Danilo Rustici
Lello Brandi
Massimo Guarino
Enzo Vallicelli (per)

(1978～)
Danilo Rustici ⑤
Enzo Petrone (b)
Fabrizio D'Angelo Lancellotti (Kbd)
Lino Vairetti
Massimo Guarino

(1976)
John G. Perry ⑬
Elio D'anna
Conrad Rustici
Michael Giles
Roger Glover
Rupert Hine
Geoffrey Richardson
Morris Pert
Simon Jeff +etc.

Stars (1975)
Simon Lait (vo) ⑭
Alan Ross (g)
Stuart Uren (g)
Lance Dixon (kbd)
Peter Matthews (b)
Ric Parnell

Cervello (1973)
⑫ Antonio Spagnolo (b g)
Giulio Dambrosio (kbd)
Corrado Rustici (g. fl)
Gianlugi Di Franco (vo. fl)
Remigio Esposito (ds)

Uno (1974)
Elio D'anna ⑦
Danilo Rustici
Enzo Valliceli (ds)
Liza Strike (vo)

NOVA UNO

Nova (1975)
Elio D'anna ⑧
Danilo Rustici
Corrado Rustici
Luciano Milanese (b)
Franco Loprevite (ds)

(1976)
Elio D'anna ⑨
Corrado Rustici
Renato Rosset
Percy Jones (b)
Narada (ds)
Phil Collins (per)

⑨produced by Robin Lumley

(1977～)
Elio D'anna ⑩
Corrado Rustici ⑪
Renato Rosset
Barry Johnson (b)
Ric Parnell

Atomic Rooster
Horse
Brand X
Genesis
Equipe 84

◀Discography▶

①L'uomo (Fonit Cetra)
②Milano Calibro 9 (Cetra)
③Palepoli (Cetra)
④Landscape of Life (Cetra)
⑤Suddance (CBS)
⑥El Tor (Cetra)
⑦Uno (Cetra) & (Pan)
⑧Blink (Arista) 独盤（ジャケは違う）
⑨Vimana (Arista)
⑩Wings of Love (Arista)
⑪Sun City (Arista)
⑫Melos (Ricordi)
⑬Sunset Wading (Decca)
⑭Stars (Barclay)
⑮Senza Orario Senza Bandiera (Cetra)
⑯New Trolls (Cetra)
⑰Concert Grosso I (Cetra)
⑱Searching for a Land
⑲Ut (Cetra) (Cetra)
⑳Atomic System (Magma)
㉑Night On The Bare Mountain
★⑳と一曲だけ違う。独盤 (Pan)
㉒Tempi Dispari (Magma)
㉓Concert Grosso II (Magma)
㉔Aldebaran (Wea)
㉕Nico, Gianni, Frank, Maurizio (Cetra)
㉖Sun Supreme (polydor)
㉗IBIS (polydor)
★Cetra盤と⑬はキングより近日発売予定。（可能性あり。）
★Novaの⑨⑪は近く発売の可（日本フォノグラムより）

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PAULINE OLIVEROS

THE WANDERER



SIDE A

THE WANDERER

(19:00)

The Springfield Accordion Orchestra
Sam Falcetti, Director
Pauline Oliveros, Solo Accordion

JUST OVER one hundred years old, the accordion is a survivor. It is the only surviving portable, acoustic instrument capable of playing melody, harmony and rhythm without accompaniment. Its progress and its survival are due greatly to a rich folk and ethnic heritage, as well as to its classical history.

Back in 1948, the accordion was taken seriously enough to be accepted by the University of Houston, where Pauline studied with me, for credit toward a Bachelor of Arts or Music, even a master's degree. Today, a number of colleges offer the accordion as a major instrument. Foremost among these are the University of Missouri at Kansas City and the University of Colorado in Denver. But although there are more accordion orchestras in the world than anyone would believe (hundreds in the United States alone, and many more throughout Canada, England, France, Germany, Norway, Italy, Australia, Japan), it is unusual to come across music written especially for accordion orchestra.

Several composers of note have written for solo accordion and small ensembles, including Paul Creston, Paul Hindemith, Wallingford Riegger, Alan Hovhaness, Virgil Thomson, Matyas Seiber, and Lukas Foss. Remarkably, though, Pauline Oliveros is the only internationally recognized composer who really is an artist on the accordion, who really knows this instrument.

Now, I'm not sure that anyone knows all of what the accordion's voice can be, but I think that Pauline is exploring that voice. It's a new sound to us, one we haven't heard before. Listening to *The Wanderer*, you would never even know the instruments are accordions. Such textures!

Willard Palmer
April 1984



Accordion Orchestra, directed by Sam Falcetti. This recording documents *The Wanderer's* world premiere, as it was performed on 27 January, 1983 at Marymount Manhattan Theatre. The orchestra consists of twenty accordions, two bass accordions, and five percussion, with Pauline Oliveros as soloist, Sam Falcetti conducting.

"It was around 1943, 1944. Accordion was an extremely popular instrument back then, as popular as guitar got to be during the late sixties and through the seventies. I was about eleven years old, a student at the Musical Center in Houston, Texas.

"One of the Center's activities was to bring an orchestra of one hundred accordions to the rodeo every year. It was held in a huge space, the Houston Coliseum, just packed with people and livestock. We played *The Marines' Hymn*.

"The important thing for me was the sound of all those accordions all together, reverberating in that big space. One hundred accordions! It made such an impression on me. That's what first triggered my desire to write a piece for accordion orchestra."

The Springfield Accordion Orchestra was formed in 1969 by Sam Falcetti. Winners of state, national, and international competitions, the orchestra has performed its repertoire of classical, popular, and experimental music on nationally broadcast television, throughout the United States, as well as in Italy, Japan, and New Zealand. The musicians, who come from Connecticut and Massachusetts, average sixteen years of age.

SIDE B

HORSE SINGS FROM CLOUD

(14:00)

Heloise Gold, Harmonium
Julia Haines, Accordion
Linda Montano, Concertina
Pauline Oliveros, Bandoneon

HORSE SINGS FROM CLOUD, written in 1975, is one of Oliveros' best known works. Like most of her Sonic Meditations, it can be performed vocally and/or instrumentally, solo or in collaboration. A solo version of *Horse Sings from Cloud* has been recorded on Lovely's *Accordion and Voice* (VR 1901). An early version of the score reads, "Sustain a tone or sound until any desire to change it disappears. When there is no longer any desire to change the tone or sound, then change it."

This time, *Horse Sings from Cloud* is performed in ensemble. Joining Pauline Oliveros on bandoneon are Heloise Gold on harmonium, Julia Haines on accordion, and Linda Montano on concertina. This quartet version incorporates the microtonal differences in tuning of the selected instruments, creating shimmering reed sounds somewhat similar to the shimmering of a Balinese gamelan. The listeners may tune into the different breathing patterns of each instrument: the short puffs of the harmonium; the concertina's breath a little longer; the small accordion's longer; and the large accordion's very long. The instruments and vocalizations combine to create a rich phasing of breath cycles.

HELOISE GOLD is a dancer, performance artist, and T'ai Chi instructor living in Austin, Texas. She has been chanting and meditating with the harmonium for over six years.

JULIA HAINES is a composer and music therapist. She performs on the accordion, harp, kora, and piano, solo, as a member of Windharp, and in collaboration with other performing artists.

LINDA MONTANO, performance artist and founder of the Art/Life Institute, has worked with Pauline Oliveros for nearly ten years. She has used sound in many of her works as a means of "finding the balance between art and life."

PAULINE OLIVEROS' *The Wanderer and Horse Sings from Cloud* were recorded live during "Lovely Music Live" (1983), a new music festival produced and presented by Performing Artservices, Inc. This performance was held on 27 January 1983, at the Marymount Manhattan Theatre.

The music of Pauline Oliveros is available from Smith Publications, 2617 Gwynndale, Baltimore, MD 21207.

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3. TO JUDGE TASTE: TASTE!

JACKET DESIGN: ROBERT HALLADAY

SCRIPT: ADELE FARREN HUANG

GLASSES BY BACCARAT AND PASCO

WINE RACK BY VERMILLION



IRMA LEE SCRUGGS

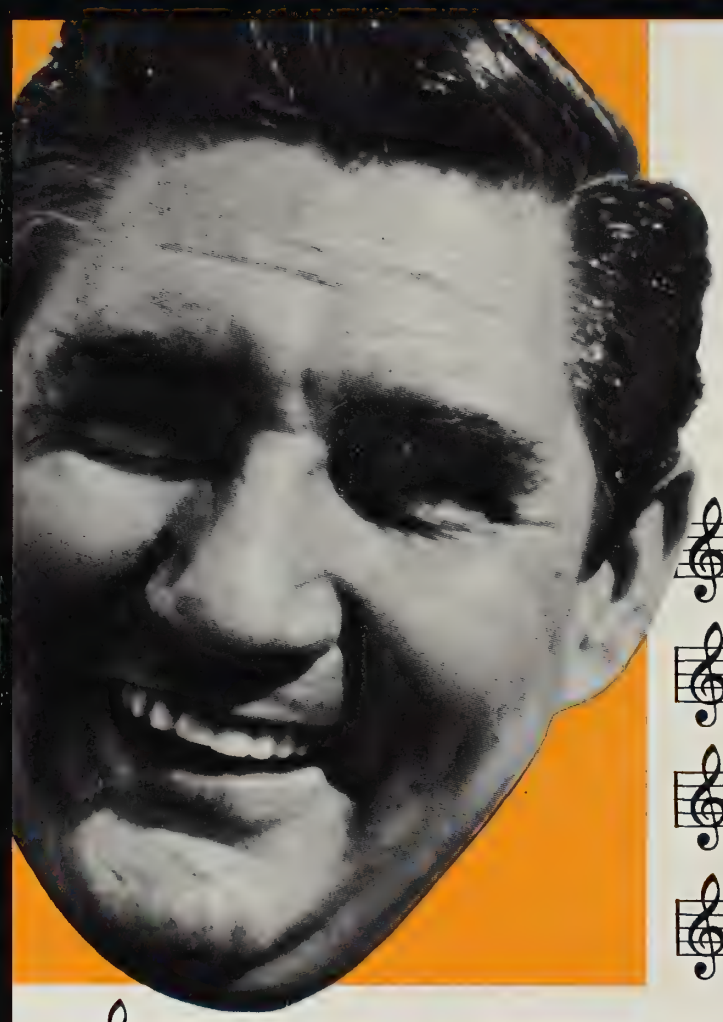
THE JOY OF WINES, IS NARRATED BY MR. VICTOR, DIRECTOR OF THE WINE CELLAR AT NEIMAN-MARCUS. HE IS UNIQUELY QUALIFIED TO SPEAK ON THE SUBJECT OF WINES, WHICH HE DOES WITH WARMTH AND WIT, BY VIRTUE OF HIS OWN EUROPEAN BACKGROUND AND HIS MANY YEARS OF EXPERIENCE IN THE FIELDS OF FOOD AND WINES. FOR SEVERAL YEARS HE HAS CONDUCTED WINE TASTING SEMINARS WHICH HAVE BROUGHT HIM LEGIONS OF FOLLOWERS. NOW, AT HOME, BESIDE YOUR FIREPLACE, WITH A GLASS OF WINE AT HAND, YOU CAN REAP THE KNOWLEDGE OF HIS SEMINARS. AND HAVE HIM REPEAT ANY POINT YOU MAY WANT TO HEAR AGAIN. THAT'S THE JOY OF LEARNING ABOUT WINES ON THIS RECORD!

THIS IS TILTING WHITE SPACE

This is the record to...

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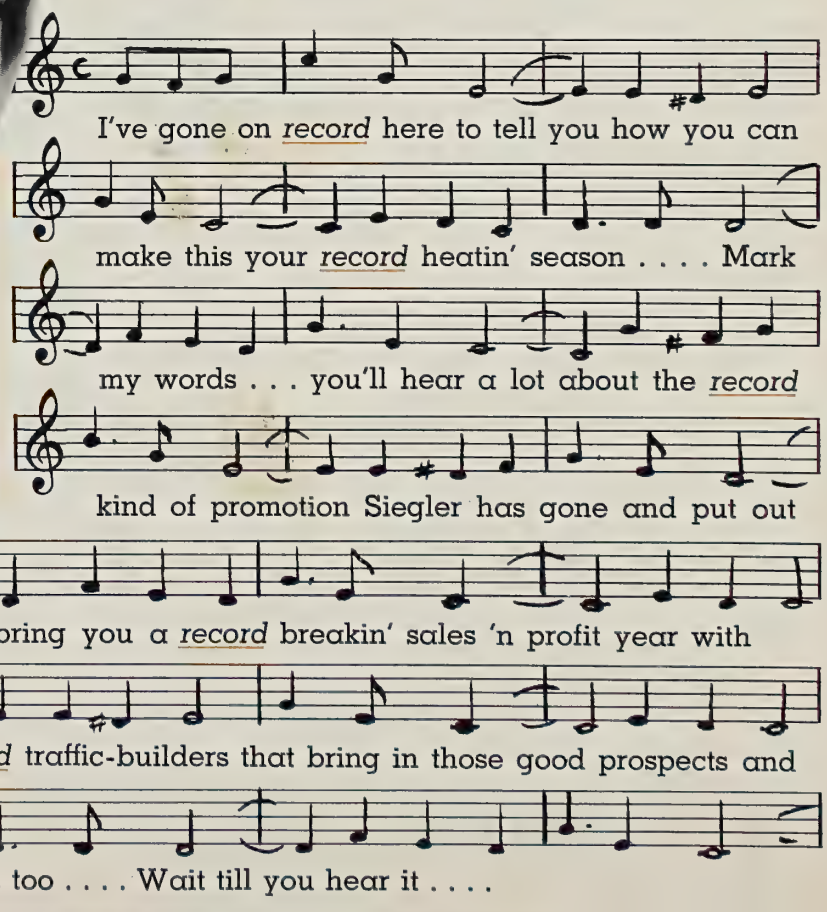
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$50,000.00 Dealer Prizes, too!



RECORDED BY

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Star of Motion Pictures, Radio & TV





THE HALLORAN QUARTETTE

GUEST RECORD STARS

with scintillating songs specially produced for your pleasure by

SIEGLER

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PAUL HORN



Undercurrents

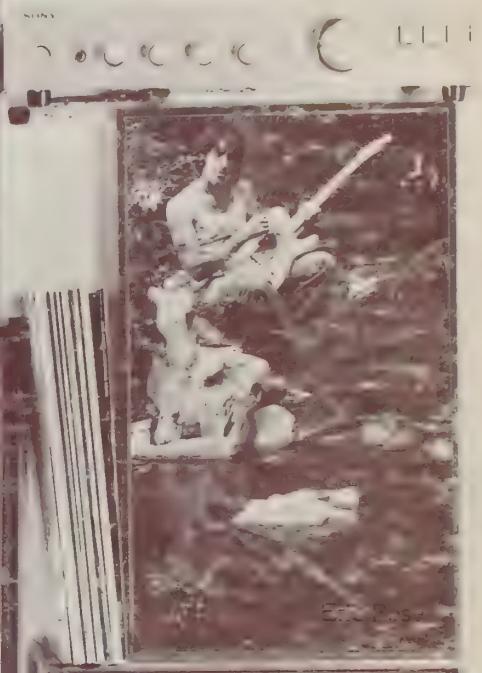
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THE BOSTON INCEST ALBUM



















PAUL HORN



Undercurrents

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Sounds Interesting



Christen Carlson



Bob Lynch



SIDE ONE

1. **THE MARSHALLS . . . "AM"**
(Barry Marshall) Produced by The Marshalls
Wicked Good Music/Bug Music BMI

2. **WILLIE "LOCO"ALEXANDER AND THE BABOON BAND . . . "Walk Away Renee"**
(Brown-Calilli-Sansone) Produced by Erik Lindgren
Times Square Music BMI

3. **THE PEYTONS . . . "Matter of Time"**
(Doug McDowell) Produced by Jonathan Paley
Vital Beat Music ASCAP

4. **THE SIDEWINDERS . . . "Streetwalker"**
(Andy Paley-Jonathan Paley) Produced by Lenny Kaye and Susie Adams
Twi-Lyte Music ASCAP

5. **CHRISTEN AND THE NOTES . . . "Rough School Year"**
(Erik Lindgren-Charles R. Lamey) Produced by Erik Lindgren
Foot Foot Music/Bug Eyes Music ASCAP

6. **THE FUGITIVES . . . "One Right Way To Win Me"**
(Erik Lindgren) Produced by Erik Lindgren
Foot Foot Music/Bug Eyes Music ASCAP

7. **PROFESSOR ANONYMOUS . . . "It's Surprising (What A Little Change Can Do)"**
(Bobby Hyde) Produced by Barry Marshall
Upstream Music/Wicked Good Music/Bug Music BMI

SIDE TWO

1. **WILLIE "LOCO" ALEXANDER AND THE BABOON BAND . . . "In With the Outs"**
(Erik Lindgren-Charles Lamey) Produced by Erik Lindgren
Foot Foot Music/Bug Eyes Music ASCAP

2. **THE MARSHALLS . . . "Right Now and Not Later"**
(Mosely-Bateman-Hollon) Produced by Andy Paley and The Marshalls
Tender Tunes BMI

3. **THE FUGITIVES . . . "Just Can't Be"**
(Erik Lindgren-Lee Fesman) Produced by Erik Lindgren
Foot Foot Music/Bug Eyes Music ASCAP

4. **ERIK LINDGREN . . . "Little Latin Lupe Lu"**
(Phil Medley) Produced by Jonathan Paley
Foot Foot Music/Bug Eyes Music ASCAP

5. **THE REFLECTORS . . . "You Are Cordially Invited To My Death"**
(Jonathan Paley) Produced by Jonathan Paley
Foot Foot Music/Bug Eyes Music ASCAP

6. **ERIC ROSE . . . "No Hors d'oeuvres"**
(Eric Rose) Produced by Eric Rose and Erik Lindgren
Foot Foot Music/Bug Eyes Music ASCAP

7. **LYNCH AND THE MOB . . . "Busted"**
(H. Howard) Produced by Erik Lindgren
Tree Music BMI

PRODUCED BY ERIK LINDGREN AND BARRY MARSHALL FOR SOUNDS INTERESTING PRODUCTIONS
PHOTOGRAPHY BY HOWIE COOK (except where otherwise noted)
ART DIRECTION BY BETH HARRINGTON
SOUNDS INTERESTING RECORDS, P.O. BOX 54, STONE HARBOR, NJ 08247

The Boston Incest Album

Sounds Interesting Records SILP 005
Produced by — Erik Lindgren and Barry Marshall

SIDE ONE

1. **THE MARSHALLS . . . "AM"**
   Produced by The Marshalls
   Barry Marshall . . . lead vocal, drums
   Ellie Marshall . . . guitar, vocals
   Kevin Marshall . . . guitar, vocals
   Kenny Marshall . . . bass, vocals
   Adam Roth . . . guitar

2. **WILLIE "LOCO" AND THE BABOON BAND . . .**
   "Walk Away Renee"
   Produced by Erik Lindgren
   Willie Alexander . . . lead vocal
   Erik Lindgren . . . electric piano, vocals, string arrangement
   Paul Carter . . . bass
   Koji Okubo . . . flute
   Barry Marshall . . . vocals
   Beth Harrington . . . vocals

3. **THE PEYTONS . . . "Matter of Time"**
   Produced by Jonathan Paley
   Walter Clay . . . lead vocal
   Dave McDowell . . . guitar, vocals
   Lee Harrington . . . bass, vocals
   Paul Robinson . . . drums

4. **THE SIDEWINDERS . . . "Streetwalker"**
   Produced by Lenny Kaye and Susie Adams
   Andy Paley . . . lead vocal
   Eric Rose . . . guitar, vocals
   Billy Squire . . . guitar, vocals
   Leigh Foxx . . . bass, vocals
   Bryan Chase . . . drums

5. **CHRISTEN AND THE NOTES . . . "Rough School Year"**
   Produced by Erik Lindgren
   Christen Carlson . . . lead vocal
   Erik Lindren . . . electric piano, organ, synthesizer, vocals
   Andy Paley . . . guitar, vocals
   Jonathan Paley . . . bass, vocals
   Boby Bear . . . drums, percussion
   Jan Wolverton . . . lead guitar
   Barry Marshall . . . vocals
   Ellie Marshall . . . vocals

6. **THE FUGITIVES . . . "One Right Way To Win Me"**
   Produced by Erik Lindgren
   Barry Marshall . . . lead vocal, background vocals
   Erik Lindgren . . . electric piano, organ, synthesizer, vocals
   Jeff Lock . . . guitar
   Paul Carter . . . bass
   Boby Bear . . . drums, vocals
   Beth Harrington . . . vocals

7. **PROFESSOR ANONYMOUS . . . "It's Surprising (What a Little Change Can Do)"**
   Produced by Barry Marshall
   Professor Anonymous . . . lead vocalist
   Barry Marshall . . . guitar, percussion, vocals
   Steve Cataldo . . . guitar
   Erik Lindgren . . . organ, synthesizer, vocals
   Phil Trotter . . . bass
   Ray Boy Fernandes . . . drums
   Ellie Marshall . . . vocals

Special thanks to Steve Rubin at Waltham Camera and Stereo

SIDE TWO

1. **WILLIE "LOCO" ALEXANDER AND THE BABOON BAND . . .**
   "In With the Outs"
   Produced by Erik Lindgren
   Willie Alexander . . . lead vocal
   Erik Lindgren . . . piano, organ, vocals, string arrangement
   Ridgely Snow . . . guitar
   Paul Carter . . . bass
   Boby Bear . . . drums
   Barry Marshall . . . vocals
   Beth Harrington . . . vocals

2. **THE MARSHALLS . . . "Right Now and Not Later"**
   Produced by Andy Paley and The Marshalls
   Ellie Marshall . . . lead vocal
   Kevin Marshall . . . guitar, piano
   Kenny Marshall . . . bass
   Barry Marshall . . . drums
   Kathy Marshall . . . vocals
   Beth Harrington . . . vocals
   Adam Roth . . . guitar

3. **THE FUGITIVES . . . "Just Can't Be"**
   Produced by Erik Lindgren
   Barry Marshall . . . lead vocal, background vocals
   Erik Lindgren . . . guitar, organ, vocals
   Roger Miller . . . bass, lead guitar
   Boby Bear . . . drums
   Beth Harrington . . . vocals

4. **ERIK LINDGREN . . . "Little Latin Lupe Lu"**
   Produced by Erik Lindgren
   Erik Lindgren . . . guitar, electric piano, organ, lead vocal
   Roger Miller . . . bass
   Boby Bear . . . drums, vocals
   Moss Lynch . . . vocals

5. **THE REFLECTORS . . . "You Are Cordially Invited To My Death"**
   Produced by Jonathan Paley
   Jonathan Paley . . . guitar, synthesizer, lead vocal
   Steve Cataldo . . . drums, bass

6. **ERIC ROSE . . . "No Hors d'oeuvres"**
   Produced by Eric Rose and Erik Lindgren
   Eric Rose . . . guitars, bass
   Tim Jackson . . . drums

7. **LYNCH AND THE MOB . . . "Busted"**
   Produced by Erik Lindgren
   Moss Lynch . . . lead vocal
   Erik Lindgren . . . electric piano, horn arrangement
   Jeff Lock, . . . guitar
   Paul Carter . . . bass
   Boby Bear . . . drums
   Teri Caruso . . . voice

Recorded at Euphoria Sound Studio by Moss Lynch (SIDE ONE···2,5,6;
SIDE TWO···1,3,4,6,7).
Recorded at Perfect Crime Productions by Rob Dimit (SIDE ONE···1,2,7;
SIDE TWO···1,2,5).
Recorded at Soundtrack by Karen T. Kane (SIDE ONE···3).
Recorded by Jon Miller and Don Richardson (SIDE ONE···4).
Recorded at 16 Waldo Terrace, Brighton, by Erik Lindgren (SIDE TWO···3,4).

ADDITIONAL PHOTO CREDITS:

Chip Lamey Photo by Karen Lamey
Eric Rose Photo by Cathy Gatling
Lenny Kaye Photo by Stephanie Kaye
Marshalls Cover Photo by John Grant
Sidewinders Cover Photo by Michael Dakota
Professor Anonymous Cover Photo by John Grant

GATES OF FREEDOM

A Religious/ Rock Service

for the Reading of Scripture



Covenant Records

With Cantor Raymond Smolover • The TYG and Zamir Chorale

COVENANT RECORDS #6312
2 Riverside Drive, N.Y. 10023

Recorded at Regent Sound Studios, N.Y.C.

Sheet Music Published by the National Federation of Temple Youth, 838 Fifth Avenue, N.Y. 10021

GATES OF FREEDOM

(Shaarey Hacheyrut)

A Religious/Rock Service for the Reading of Scripture

COMPOSED BY RAYMOND SMOLOVER

HAVDALAH SERVICE

COMPOSED BY JOSHUA JACOBSON

GATES OF FREEDOM is dedicated to Rabbi Maurice N. Eisendrath on his 25th year as President of the Union of American Hebrew Congregations.

"Religious Rock" is a new term, chosen to express a tradition as ancient as the chanting of scripture, as joyful as a chassidic nigun and as contemporary as folk/ and jazz/rock. It is an attempt to add the rhythmic beat of the heart to the restless yearning of the soul: enable the earthbound flesh to take melodic flight with the spirit."

The music of GATES OF FREEDOM is, in most instances, based upon the traditional motifs of the Sabbath Liturgy and in the Torah Service, based upon the actual cantillation motifs (trop)...the most ancient form of biblical chant.

Together with selections from EDGE OF FREEDOM a complete service for the Sabbath is provided in the idiom of "Religious/Rock."

Cantor Raymond Smolover

ELIYAHU—A farewell to the Sabbath Queen is mixed with the traditional Messianic hope that Elijah will soon send his spirit to behold the age of peace.

HAMAV'DIYL—The separation from Sabbath opens with an affirmation of faith, "Behold, the Lord is my deliverance; I have trust in Him, I shall not be afraid."

Joshua Jacobson

SIDE 1

1. MA TOVU **2:50 min.**
How goodly are your dwelling places Israel, And your holy tents, O Jacob.

2. TZUR YISRAEL **2:15 min.**
Rock of Israel, redeem those who are oppressed and deliver those who are persecuted. Praised are you, our Redeemer, the Holy One of Israel.

3. K'DUSHAH **5:23 min.**
We sanctify Your Name on earth, as the heavens declare Your glory; and in the words of the prophet we say: Holy, Holy, Holy is the Lord of hosts; the whole earth is full of His glory.

4. GRANT US PEACE **2:37 min.**
Grant us peace, Your most precious gift, O Lord eternal source of peace.

5. KADDISH **2:10 min.**
Magnified and sanctified be the glory of God in the world created according to His will...Beyond all songs of exaltation, beyond all praise which man can utter is the glory of the Holy One praised is He, and let us say, Amen.

6. ELIYAHU (ELIJAH) **4:55 min.**
Eliyahu the prophet will bring us peace. Depart in peace, O Sabbath Queen. For six days we shall eagerly await the arrival of the next Sabbath.

7. HAMAV'DIYL **3:40 min.**
Behold, the Lord is my deliverance; For the Lord is my strength and my song. Praised are You, Lord our God, Ruler of the Universe, who distinguishes between light and darkness between the Sabbath and the weekdays who makes a distinction between the sacred and the secular.

SIDE 2

1. THE EARTH IS THE LORD'S **2:50 min.**
The earth is the Lord's and the fulness thereof; the world and they that dwell therein...Who shall ascend the mountain of the Lord? He that has clean hands and a pure heart and hath not sworn deceitfully.

2. S'U SH'ARIYM **1:17 min.**
Lift up your heads, O ye gates, that the King of Glory may come in.

3. HAVU GODEL-BARUCH SHENATAN **1:25 min.**
Let us declare the greatness of our God and render honor to the Torah. Praise be He who in His holiness has given the Torah unto Israel.

4. BEYT YAACOV—SH'MA YISRAEL—L'CHA ADONAY **2:04 min.**
O house of Jacob, let us walk in the light of the Lord. Hear, O Israel: The Lord our God, the Lord is One. Thine, O Lord, is the greatness, and the power, the glory and the victory.

5. BRACHA—READING OF SCRIPTURE—BRACHA **5:35 min.**
Praised are You, O Lord our God, Ruler of the world, giver of the Torah.

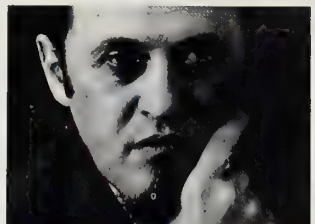
Genesis-I and Commentary, Exodus XX:2, Leviticus XIX:2 Numbers XXIX-XXX:2, Deuteronomy VI:4, Priestly Benediction (Numbers VII:24-27)

Praised are You, O Lord our God, who gave us the law of truth and implanted within us everlasting life.

6. GAD'LU LADONAY—HODO AL ERETZ **1:10 min.**
Magnify the Lord and let us exalt His name together. His glory is in the earth and in the heavens.

7. THE LAW OF THE LORD **2:05 min.**
The law of the Lord is perfect, restoring the soul. Behold, a good doctrine has been given you; forsake it not.

8. EYTZ CHAYIYM **3:30 min.**
It is a tree of life to them that hold fast to it. Its ways are pleasantness and all its paths are peace. Turn our ways unto You and we shall be restored. Renew our days as of old.



RAYMOND SMOLOVER is the Cantor and Director of Music at the Jewish Community Center of White Plains, N.Y. A graduate of Carnegie Tech, Columbia University and Teachers College, he has sung leading tenor roles with the N.Y. City Center, the St. Louis Municipal Opera Co. and at Tanglewood. He has appeared as soloist with the Philadelphia Symphony and on CBS-TV. Cantor Smolover is the founder and director of the N.Y. Music Drama Theatre and has served as the Dean of Arts for the Master/Fellows Program and Hagigah of the UAHC.



The Zamir Chorale of Boston, dedicated to the singing of Hebrew choral music, was founded in October of 1969 by its director, Joshua Jacobson, and by its parent organization, the Zamir Chorale Foundation of New York. The chorale is presently made up of fifty-five young adults who work or study in the metropolitan Boston area. These Zamir members get together once a week at the Boston University Hillel House to combine their love of singing with their devotion to Hebrew culture. Joshua Jacobson, director of the Zamir Chorale of Boston, received his B.A. in music from Harvard College in 1969, and is currently studying for a Masters Degree in choral conducting with Lorna Cooke deVaron at the New England Conservatory of Music.

Members of the Jewish Community Center T.Y.G.

(The Temple Youth Folk/Rock Group)

Marguerite Blattner, Nancy Eisenstein, Alfred Gladstone, Michael Goldenberg, Deborah Heidecorn, Gail Heidecorn, Peggy Herzog, Elyse Hurwitz, Gail Korman, Deborah Levine, Monica Loebel, Laurie Linker, Kenneth Moch, Susan Moch, Karen Nemlich, Elinor Pine, Jim Rostenberg, Susan Schindler, Liz Smit.

Conducted by Raymond Smolover

Members of The Zamir Chorale of Boston

Maddy Dicker, Louis Etcoff, Louis Garber, Ronda Garber, Ryna Gindsberg, Louise Goldberg, Daniel Guenzburger, Jerry Halpern, Mark Harris, Carol Helfen, Debbie Hurwitz, Ricky Kadry, Debby Katz, Barton Leftin, Batyah Mazor, Elizabeth Mezer, Alan Nelson, Michele Newler, Ellen Schatz, Maura Smolover, Alan Teperow, Charna Warga, Robert Weiss.

Conducted by Joshua Jacobson

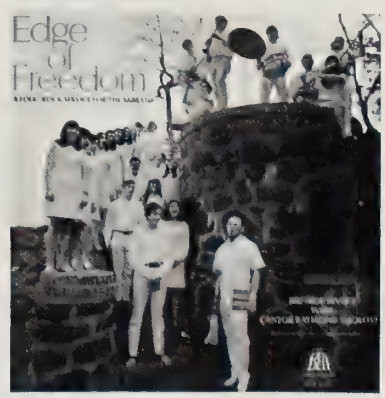
Gates of Freedom Instrumentalists

SIDE 1
Joel Feinberg, *Bass Guitar*
Jef Labes, *Piano*
Richard Linowes, *Lead Guitar*
Michael S. Mark, *Guitar. Assistant Conductor*
Geoffrey Menin, *Organ, Piano, Celesta*
David Smolover, *Lead Guitar #2*
Dan Sofer, *Drums*

HAVDALAH SERVICE
Joel Feinberg, *Bass Guitar*
Jef Labes, *Piano*
Michael S. Mark, *Guitar*
Geoffrey Menin, *Organ*
David Smolover, *Lead Guitar*
Dan Sofer, *Drums*

SIDE 2
Mindy Canter, *Flute and Bells*
Robin Canter, *Bass Guitar*
Richard Linowes, *Lead Guitar*
Michael S. Mark, *Guitar*
Geoffrey Menin, *Organ, Piano, Celesta*
Dan Sofer, *Drums*

Associate Producers: Joel Feinberg, Michael S. Mark and David Smolover



The music and recordings of EDGE OF FREEDOM and GATES OF FREEDOM may be obtained from the Jewish Community Center, 252 Soundview Avenue, White Plains, N.Y. 10606 or from The National Federation of Temple Youth, 838 Fifth Avenue, New York, N.Y. 10021.

STEREO - 6673
ABERDEEN ACME RECORDS

CLEARING



CLEARING:

Sara Benson
Jeff Brewer
Joan Minkoff

STEREO - 6673
ABERDEEN ACME RECORDS



SIDE I

MORNING HAS BROKEN
(Traditional - Benson)

MORNING LIGHT
(Joan Minkoff - Vici Frazer)

SUNSHINE MAN
(Sara Benson)

SHE'S LEAVIN'
(Sara Benson)

GREYHOUND BUS SONG
(Joan Minkoff)

THE FIRST TIME
(Brewer - Minkoff)

SIDE II

THE CHURCH WHERE WE GOT MARRIED*
(Jeff Brewer)

EVE
(Joan Minkoff)

SETH
(Jeff Brewer)

WHEN I WAS A YOUNG BOY*
(Leeds Brewer)

MY FATHER
(Sara Benson)

CLEARING*
(Joan Minkoff)

SARA BENSON – Vocal, flute; JEFF BREWER – Vocal, guitar, banjo, mandolin; JOAN MINKOFF – Vocal, piano, harpsichord, guitar, dulcimer.

*CONTRIBUTING ARTISTS: LEEDS BREWER – Vocal, guitar; VICI FRAZER – Vocal, guitar; DAVID LEVINE – Guitar, vocal; LEON MALESON – Cello.

TECHNICAL – JEFF BREWER, RICK GRANT, TOM BREWER

PHOTOS – RICK GRANT

SPECIAL THANKS TO – BUFFY DUNKER, ED FROST, KAREN & ARTHUR KOMAR

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MORNING HAS BROKEN — Words by Eleanor Farjeon
Gaelic melody

Morning has broken like the first morning
Blackbird has spoken like the first bird.
Praise for the morning, praise for the singing,
Praise for them springing fresh from the earth.

Sweet the rain's new fall sunlit from heaven
Like the first dewfall on the first grass.
Praise for the sweetness of the wet garden
Sprung in completeness where his feet pass.

Mine is the sunlight; mine is the morning
Born of the one light Eden saw play.
Praise with elation, praise every morning,
God's recreation of the new day.

MORNING LIGHT — Words and music by
Victoria Fraser
© 1971 by Victoria Fraser

I never knew what the night was saying,
I never knew why the seagulls flew,
Then all at once my life got brighter,
And all because of you.

Chorus:
Now when I see your face
I see the sun rise clear and bright,
Soft as a meadow-green
Where children play in morning light.

I never saw a heart that's searching,
I never saw a puppy's tear,
Now I can see what was once in darkness
And all because you're here.

Chorus

I never heard a willow weeping,
I never felt the ivy cling,
Then all at once the brook was saying,
"You've got a song to sing."

Chorus

I want to feel the seasons passing,
I want to feel the wind at sea.
You're of the earth and I want to be there,
'cause you're a part of me.

Chorus

SUNSHINE MAN — Words and music by
Sara Benson
© 1971 by Sara Benson

Good Mornin'....Good Mornin' Sunshine Man....

CHORUS:
Good Mornin' sunshine man in me.
Good mornin' sunshine man in me.
You bring the sunlight into my bein'
You bring the sunlight into my seein'.
Good mornin' sun Good mornin' man,
I feel so fine Ooh all the time,
Since you've been my sunshine man.

I used to think the sun stopped shinin'
When the rain started to fall.
I used to think the light dissapeared
When darkness came to call.

But now I know the light's in you.
And now I know the light's in me.
And all I have to do is look in our eyes
To know this sunlight's got to be free.
to be free
be free
to be

CHORUS

I used to think that hours told time,
That distance was measured by space.
But time and space disappear
In the love I see in your face.

I used to think the world was round,
I used to think the sky was high.
But now I know that high is livin' in my world
since your sun came spinning in my sky.
Love is high,
Love is all,
All is love,
Love is

CHORUS

SHE'S LEAVIN' — Words and music by
Sara Benson
© 1971 by Sara Benson

Oh she's leavin', oh yes she's leavin'.
And oh she's leavin' with her lover.
Gone from her husband, gone from her children,
Gone from her friends, she's goin' to California
To find her freedom, to find herself, her destiny.

But oh, we will miss her so, our friend, our love,
And wish her well in her farewell.
Because she's goin', because she's comin',
Because she's gone,
gone,
gone.

THE GREYHOUND BUS SONG — Words and music by
Joan Minkoff
© 1973 by Joan Minkoff

Chorus:
I don't know where to go but I'll go and I'll get there
And I can't read the signs but I know what they say;
I can't see your face but I like what I'm feeling
And I know we'll help each other find the way

Trying to fall asleep on a Greyhound bus
My head's so full of you
My arms and legs so full of you,
And I'm trying to stay awake on a Greyhound bus
I'm remembering the year
I'm remembering my fear
I'm remembering.

Chorus

I was afraid of dying
I was afraid of living
I told you you must find somebody else,
And I said you were crazy
Said I couldn't be your lady
I needed space and freedom, needed time to know myself
I needed freedom.

Chorus

How did it happen Angel it's the strangest thing
We're together and I'm still free
We're together and I'm still me
When did it happen this strange new thing
I'm not frightened any longer
You and I we're growing stronger
And we're growing.

THE FIRST TIME — Words by Jeff Brewer
Music by Joan Minkoff
© 1971 by Jeff Brewer & Joan Minkoff

It happened in the Spring and I recall
How little then I thought of coming Fall.
But in my mind I know that I could see
That what must happen now must always be.

I told her that I loved her and that she
Knew what was best for her and best for me;
I knew that I would someday love again,
And that was the first time I knew pain.

She could not even stay the night it seems;
A year was much too long for happy dreams.
But for that magic moment we were one,
An instant bursting in us like the sun.

I told her that I loved her and that she
Should do what's best for her and best for me;
I knew that I would someday love again,
And that was the first time I knew pain.

The pain of joy and joy of love became
The leaving and the loving all the same;
But I guess it's the best thing anyway,
'Cause maybe I will love again someday.

I told here that I loved her and that we
Would do what's best for her and best for me;
I knew that I would someday love again,
And that was the first time I knew pain.

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I

THE CHURCH WHERE WE GOT MARRIED
(is an auto showroom now)
Fox Trot

Words and music by
Jeff Brewer
© 1963by Jeff Brewer

Chorus:
The church where we gotmarried is a auto showroom now,
They've taken out the altar where we made our holy vow,
The baptismal is make into a greasepit over there,
And neon sigs are flashin' where the stained-glass windows were.

I took a trip to our old church to see it one more time,
But the place in front where you step inside was
covered o'er with grime.
I opened up the old oak door, a man was standing there
With dirty blue jeans on his legs and grease all in his hair.

Chorus

Remember how your mother cried whin I took you away?
In the place where she was sitting, now, there stands a Chevrolet.
The rattle of an impact wrench is all that you can hear,
Where joyous bells once tolled the marriage of that happy pair.

Chorus

You said you didn't love me and I nearly lost my mind,
But the day they sold the church was when you left me far behind.
So go away and leave me, try to find another man;
Perhaps you'll get a marriage on the time ins. llment plan.

EVE

Words and music by
Joan Minkoff
© 1971 by Joan Minkoff

Eve's eyes are big and round and blue and grey
And she sees everything and she knows.
Eve knows what's in her head and what's in your head
And she feels everything and she knows.

Chorus:
Eve, won't you please slow down, won't you wait for me?
I'd like to come along with you.
I know it's such a fine trip you're going on,
But I think I could be of help to you.

Eve runs faster than me, jumps higher than you
And I think someday she'll probably fly.
Eve's face is full of life and full of love
And she hasn't got an awful lot of time to cry.

Chorus

Eve smells like a summer lake, like a baseball field,
Like strawberry incense, and shampoo.
Eve wears beads and rings and ruffles and lace,
Old blue jeans, sneakers and peace buttons too.

Chorus

II

SETH

Words and music by
Jeff Brewer
© 1971 by Jeff Brewer

Well, Seth knows just what he wants to do,
He wants to be up in the sky.
Way up in a tie dye balloon, up where the eagles fly.
He'll float around and never come down
Till he likes what he sees down on the ground
He will whistle himself a merry old tune
In his helium filled balloon.

Chorus:
Well, wouldn't it seem a little bit strange
To be up there alone,
With nothing around but a Samoyed dog
And a basket you call home.
Now isn't it just the funniest thought,
Maybe just a little bit odd,
To think of being up there with nothing to see
But the world and the face of God.

Seth knows what to do in a thunderstorm
You just throw off a bag of sand,
And float up to where the sun shines bright,
Away from the cold wet land.
He'll be as free as the wind, you'll see,
Floatin' 'cross the top of every tree;
You might think he's the sun, you might think he's the moon
In his helium filled balloon.

Chorus

My Father

Words and music by
Sara Benson
Copyright 1973, by
Sara Benson

My father never talked to me,
thought I'd understand,
and I did---later.
My father never walked with me,
never held my hand,
but it doesn't matter.

My dad didn't know
how to show that he cared.
His work was his life,
And that's what he shared.

Chorus

But it's all right, dad,
you gave me what you had.
And I didn't turn out so bad.
I just wish you knew
that I loved you too,
and now I understand.

Up in the morning at six oclock,
worked every day
without much pay.
Monday through Sunday, straight on through,
seven to eleven,
Christmas, too.

My dad loved his work,
spent his whole life there.
Forgot about the woods,
and the people who used to care.

Chorus

And every day you'd come home awhile,
"What's going on in here?"
you'd say, and smile.
You taught me to work hard, 'bout wheat and honey,
how to get along alone,
and without much money.

And now you're gone, 'n it's been so long
since I've thought about you----
the man who you were,
the person who I knew.

Chorus

WHEN I WAS A YOUNG BOY

Words and music by
Leeds Brewer
© 1971 by Leeds Brewer

When I was a young boy, my father would sing
Of trees and of flowers, and always of Spring.
Spring is the time when life is born.
Now I know that after all the years I've worn.

Love sweet love, it has its place,
And the home of love, why its in your face.
Love thy brother and thy sister too
Maybe someday they will love you.

Take my hand we'll go away,
We'll find a place where we can stay,
Where there ain't no greed and there ain't no hate.
Come with me now, before it's too late.

I lay my head against you breast,
I see your face is also at rest.
The day is warm and the sky is blue;
Have I told you that I love you?

CLEARING

Words and music by
Joan Minkoff
© 1971 by Joan Minkoff

I can feel you to my fingertips.
You can see me, I can see you see the stars.
I can feel you to my fingertips.
You can hear me hear you, hear the beating of our hearts.

Chorus:
But after all the good words have been spoken,
After all the good things have been said,
After all the barriers are broken,
Where are we then, my love, my dear, my sweet friend?

There's a glow a haze a veil all round,
You know nothing, you know all there is to know.
There's a glow, a haze, a veil all round,
We are two and we are one and we are eternity.

Chorus

There's a place, a light, a clearing;
Can't you feel it? I can feel it without fear.
There's a place, a light, a clearing.
We're not touching, yet we're touching and we're here.

Chorus:
And after all the good words have been spoken,
After all the good words have been said,
After all the barriers are broken,
We've not gone away, my love, my dear, my sweet friend.

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SEPTEMBER • GETAWAY • SHINING STAR
SINGASONG • BOOGIE WONDERLAND
STAR • THAT'S THE WAY OF THE WORLD
FANTASY • AFTER THE LOVE HAS GONE



Side One

September
M. White/A. McKay/A. Willis

Shining Star
M. White/P. Bailey/L. Dunn

After The Love Has Gone
D. Foster/J. Graydon/B. Champlin

Sing a song
M. White/A. McKay

Boogie Wonderland
A. Willis/J. Lind

Side Two

Fantasy
M. White/E. del Barrio/V. White

That's The Way Of The World
M. White/C. Stepney/V. White

Getaway
B. Taylor/P. Cor

Star
M. White/E. del Barrio/A. Willis

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ST-247
STEREO

Space Hymn

Lothar and the Hand People



Capitol

ST-247
STEREO

Capitol RECORDS

EMI
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Space Hymn
Lothar and the Hand People

PRODUCED BY NICKOLAS VENET

All electronic music on this album was created and realized by the Hand People on Moog Synthesizer and Lothar, the Theremin—

Side One

Yes, I Love You . . . 3.48
Today Is Only Yesterday's Tomorrow*. . . 5:20
Midnight Ranger . . . 3:20
Sister Lonely . . . 2:39
Wedding Night For Those Who Love . . . 4:24

*Published by Beechwood Music, Inc., BMI

Side Two

Heat Wave**. . . 3:35
Say, "I Do!". . . 2:54
What Grows On Your Head?. . . 3:09
Sdrawkcab . . . 3:55
Space Hymn . . . 7:15

**Written by Holland, Dozier, Holland; published by Jobete Music, Inc., BMI

All other compositions written by Conly, Emelin, Flye, Ford, King; published by Deep Truth Music, Inc., BMI

Engineers: Sandy Fischer & Lil
Recorded at Record Plant & The Walter Sear Electronic Music Studio, New York

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Cover design: David Krieger

Special note of thanks: Michael Kropp, Bill Ervin, Lonesome Tex Beaumont, Uncle Doodee

The Hand People from top to bottom: Kim King; Paul Conly; John Emelin; Tom Flye; and Rusty Ford.



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LYRICHORD stereo

LLST 7250

Mustapha Tettey Addy

—master drummer from Ghana



Mustapha Tettey Addy
—master drummer from Ghana

LLST 7250
STEREO



Mustapha Tettey Addy was born in the Ga traditional area of Ghana in 1942 into a large family famous for its drummers and dancers, at Avenor, one of the villages in the capital city, Accra. At a very early age he was taught to play the gongs by his father Kpani Kofi Addy, a much respected Akɔn priest, from whom he eventually learned all the traditional songs and dancing of the rituals Kpele, Akɔn and Otu, the study of which is reckoned to be a life-time's work. In addition he learned the curative properties and ritual meaning of all the herbs—the skills of Tshofan—which both Akɔn priests and master drummers must know.

In 1963, after his father's death, Addy, because of his great knowledge of Ga drumming, dancing and ritual was appointed Dadefoiakye (ky sounds ch), master drummer, by the other members of his family. At this time he was working at the University of Ghana as a drummer and dancer, and was given many opportunities to widen his professional experience through touring, TV appearances, etc. At the University he also met several fine specialist drummers and dancers from other regions of Ghana and began to build his now comprehensive knowledge of the many drumming, singing and dancing traditions of his country. Foremost among his teachers was the great Ewe drummer Husunu Afadi Adono Ladzekpo.

When he left the University in 1965, he began several years of travel in Ghana and neighbouring Ivory Coast working by himself, with friends or as an interpreter/guide to visiting scholars and ethnomusicologists. During these years he played and learned drumming from Ghana as well as from Ivory Coast and Nigeria. Addy has always had a deep interest in the drumming, dancing and singing of tribes other than his own and he feels that real artistry in African drumming consists of ever widening one's range of techniques and performing skills. His superb performances on so many of Ghana's traditional drums certainly is a practical demonstration of the love he has for all of Ghana's, and Africa's rich musical heritage. Modern recording techniques have made it possible for him to display his range of ability to good advantage, for on several of the recordings Addy is playing not only the master drums, but also the supporting instruments as well—notably the last track on side two.

Apart from being a gifted virtuoso performer, his many years of disciplined hard work have resulted in a versatility which singles him out as a remarkable drummer.

SIDE ONE

Band 1. NAFANA GBAIN DRUMS Two of the three Nafana drums are played on this band. 'Gbain' refers to a male cult dance, found on the border of west central Ghana and Ivory Coast, centring around a helmet type mask which resembles the head of a bush cow or crocodile. It is thought by the Nafana that all men have a wild, renegade tendency in them, which is what the Gbain mask symbolizes. Addy is playing the drums and singing both the Gbain priest's calls and the men's responses, which are in the original, antiphonal. 'Si-do' means 'come-come', and the song, translated, means that it is good that the Gbain is in town.

Band 2. DAGOMBA DRUMS In the north of Ghana, Dondo and Blekete are both played as solo instruments, but are heard together very often, especially in connection with the Damba and Takai dances. The Dondo is the most versatile of the Ghanaian drums, being capable of a wide range of tone and pitch. It is used nearly universally in Ghana to represent voices of gods. Like Blekete, which is a much larger drum (and the lower pitched of the two heard on this band) it is played with one stick. Dondo is known popularly as the 'squeeze drum'. The strong, nearly continuous reverberations that can be heard come from Blekete, which has a gut thong strung across its head. The rhythms Addy plays on this band are from the dances Damba and Takai, both done by Dagomba men in honour of Mohammad's birthday.

Band 3. EWE ATSIMIVU Only a small sample is played here of the beautiful and complex corpus of Ewe (roughly pronounced 'ā-vay') music. The rhythms played are from the Agbekɔ dance, a dance originating from the history of the wars of the Ewe people. In the dance, the master drummer controls everything the dancers do. They can only signal when they are ready to start and when they wish to stop. Notice that the Ewe rhythmic fundamental is quite different from others heard on the record. It is nearer to a western 3/4 or 6/8 time, but grouped into a twelve beat phrase thus: 1 2 3 4 5 6 7 8 9 10 11 12: only the underlined beats are struck by the gong (called Gongkogui). The entire Ewe drum ensemble consists of the master drum, Atsimivu, plus its supporting drums; Sogo, Kidi, Kaganu and Kloboto. They are accompanied by Axatse (rattles) and the Gongkogui. On this band only the master drum, the gong and one supporting drum are heard.

Band 4. GA MASTER DRUM Obrenton, the master ritual drum of Addy's own people, the Ga, commonly called 'the Accra people', is played on this track as it would be for the rituals and dances of the god Otu. Otu is a war god who was originally with the Fanti people in southwestern Ghana. Legend has it that Otu followed some of the Fantis when they came to live in Accra. He came through the sea and has been with the Ga ever since. The songs Addy sings, translated, mean: 1. Everybody calls Father, Father, Father but when I call him a bad spirit responds to my call. 2. If you see your friend's children, they are your children. 3. If it is mine, give it to me.

Band 5. ASHANTI NTUMPANI Like the Ewe, the Ashantis have an enormous amount of music in their tradition. On this band, Addy demonstrates a small sample of the talking drums as they would be played for the Adowa, or 'antelope' dance, which is done at outdoorings, funerals and any highly festive social occasions. These drums are usually kept in the chief's house and are often played with Funtumfrom drums. They have become one of the national symbols of Ghana, pictures of them being represented on the one pesewa coin. They are pitched drums, the male being the lower voice of the two. The drums are used to call people, they praise chiefs and there is a large repertoire of drum phrases which suggest Akan proverbs.

Band 6. FANTI OSODE DRUM This drum looks like a large wooden box with a crescent shaped slit about an eighth of an inch wide cut in one side. It is played for the Osode dance, mainly done by old men and women. Its distinctive sound is the result of being beaten by the drummer's right fist and tapped with the fingers of the left hand.

Band 7. GA GONGS There are a pair of these, one pitched higher than the other and known as the female, the lower voice being the male. On this band, Addy plays his own creative transcriptions from drum rhythms onto the gongs. This music is an example therefore, not of traditional gong rhythms, but of the exciting and arresting qualities of the instruments when their possibilities are extended into new dimensions of sounds.

SIDE TWO

Band 1. KPANLOGO DRUMS AND SONG On this band, Addy plays several selections on the same five drums called by the name of the dance. Kpanlogo, originally called 'Lolo' after a characteristic movement of the body, especially the shoulders, which occurs in this dance, was first created by Otu Lincoln, Koto Lincoln and Okule Foams in Accra in 1963–4. Addy has always been a leading exponent of this drumming. The rhythm is typically Ga and well-nigh irresistible! The opening song heard is as follows:

Adzee naawɔ-ee, naawɔ-ee, wɔmiiba naawɔ-ee kpanlogo (repeated)

Aso kpanlogo le nyɛ̃nukoheloo, nohewɔlɛ̃ (repeated)

Nohewɔlɛ̃ wɔbaatgɔɔ nyɛ̃ dzoo

Asomua kpanlogo le engɔɔ fe dzoo fee dzoo, mimami-e (repeated)

(Ga orthography courtesy of Mr. Charles Adamah, Ghana High Commission.)

This song means, 'Haven't you heard of Kpanlogo? Kpanlogo is a very fine dance, so we are coming to teach you the dance'. Following this, two kinds of Ga rhythms are heard: Dzigbo (slow) and Waka (to walk fast). At the end of the band is a sample of Addy's own creative drumming. Every great drummer has, as they are called in Ghana, his own 'styles' of drumming.

Band 2. GOME DRUM AND SONGS According to the Accra people, the Gome drum was brought by the Ga from the Cameroons and it is played for social occasions and whenever people gather together for relaxation and entertainment. The songs are usually sung in pidgin English, sprinkled here and there with Ga phrases. The two songs on this band are preceded by two such phrases: 'Kaafo edang', which means, 'Don't bother about him', and 'Sisa 'iita ode suuonine', which means 'Draw your hand back if a ghost tries to shake it'. Following this are two songs; the first is 'When I remember my young girl, water (tears) run away my eyes' and the second is about Mr. Jacob, a Ga carpenter who went to the Cameroons and while there, cut his hand with a saw, expressed in pidgin as 'iron cut your finga'. The technique of playing this drum is interesting, for the drummer sits on the drum and besides playing on it with his hands, uses his heels to change the tension of the head of the drum.

Band 3. OO-YA! Two of the three Tamalis, also drums of the Ga, are accompanied by sticks beaten together and played as they would be for Kolomashie, or 'Oo-ya!' an occasion where people are singing, dancing and often, literally running through the streets of the town. Kolomashie is done on very festive occasions when the people rejoice. It is also done at the annual Ga Homowo festival, which means 'Shame on hunger'.

On this record, Addy presents us with a rare combination, to be found in all of the truly great drummers of Africa—a double treat—fine traditional rhythms which he respects and which are expertly played, together with creative innovative drumming which will add to and enrich that tradition.

Drid Williams
Social Anthropology
Oxford University

Produced by Mike Steyn
Sleeve Design/Photography by Jak Kilby

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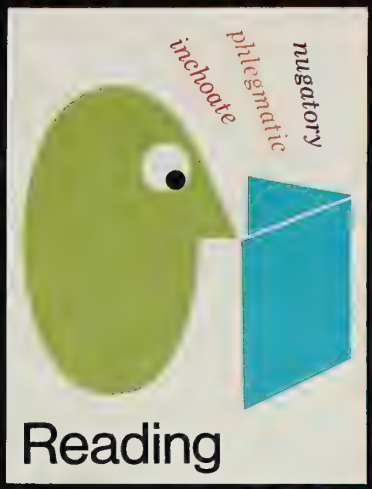
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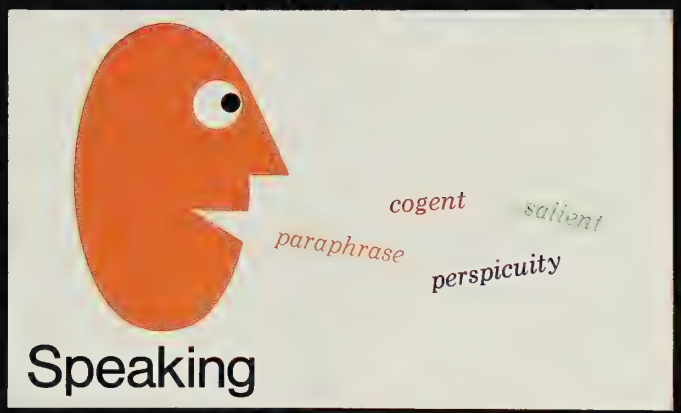
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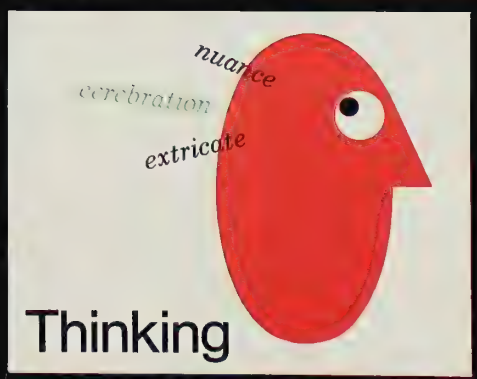
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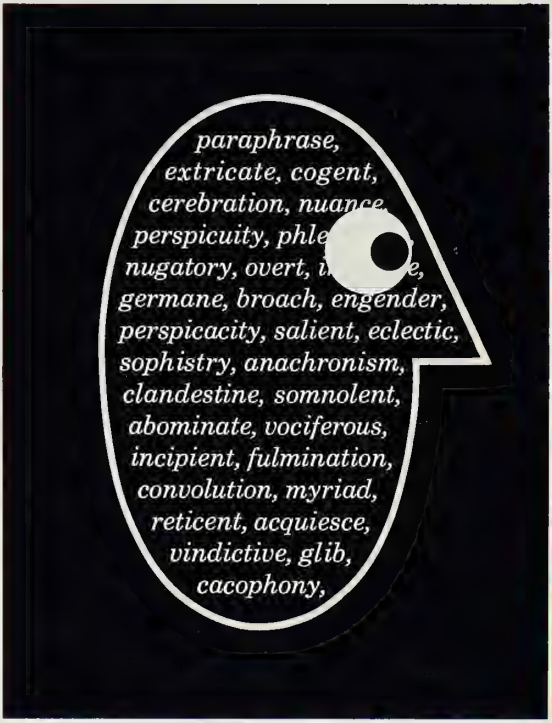
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lascivious III-1
latent I-1
lethargic I-1
levity III-2
licentious IV-1
limpid IV-2
loquacious I-2
lucent V-1
lucid II-1
ludicrous I-2
lugubrious I-1

M

Machiavellian II-2
machination V-2
magnanimity III-2
maimed IV-1
maladroit III-2
malevolent IV-2
malign V-1
malinger II-1
martinet I-2
maudlin I-2
mellifluous II-2
mendacious III-1
meretricious IV-1
metamorphosis IV-2
metaphysics III-2
misanthrope V-1
mnemonic II-1
mollify V-2
moot III-2
moribund I-1
mulct III-1
mundane III-2
myopic I-1
myriad II-1

N

nadir IV-1
narcissistic II-1
nebulous I-2
nefarious V-1
neophyte V-2
nexus IV-1
niggardly IV-2
nocturnal V-1
noisome V-2
nomad II-2
nonentity IV-1
nuance IV-2
nugatory III-1
nurture V-1

O

obdurate III-2
objurgatory III-1
obsequious I-2
obstreperous I-1
obtuse V-2
obviate V-1
odius II-1
officious IV-2
onerous III-2
opaque V-1
opprobrious V-2
opulent IV-1
organic IV-2
ossify III-1
ostentatious II-2
ostracize I-2
overt V-1

P

palpitate II-1
panacea I-2
pander I-2
paradox III-2
paragon III-1
paraphrase II-1
paranoic III-2
parity III-1
parody V-2
parsimonious I-1
pathos II-2
paucity IV-1
peccadillo III-2
pedant II-1
pensive II-2
peremptory III-1
perfidious I-1
perfunctory I-1
periphery IV-2
pernicious III-2
peroration II-1
perspicacity V-1
perspicuity I-1
peruse V-2
petulant IV-1
Philistine II-2
phlegmatic III-1
piquant IV-2
pique V-1
pithy V-2
placate I-2
placid IV-1
platitude III-2
platonic II-1
plethoric IV-2
poignant II-2
polemic I-1
portentous III-1
potpourri III-2
pragmatic II-1
prate II-2
precocious III-1
predatory V-1
prediction V-1
preponderate V-2
pristine III-2
procrastinate I-1
prodigious I-2
profligate IV-1
prognosticate IV-2
prolific I-2
promiscuous II-1
propensity I-2
propinquity II-2
prosaic III-2
proscribe V-1
prototype I-1
prudent I-2
pugnacious III-1
puissant IV-1
pulchritude IV-2
punctilious III-2
pundit V-1

Q

quandary V-2
querulous IV-1

R

rapacious IV-2
rationalize V-1
recalcitrant II-1
recant V-2
recondite IV-1
reconnoiter IV-2
recumbent V-1
redolent V-2
redress II-2
redundant I-2
regressive I-1
repertoire III-1
reprobation IV-2
resilient III-2
restive II-1
reticent II-2
retinue IV-1
rhetorical V-1
ribald V-2
risible V-1
rusticate III-1

S

sagacity I-1
salacious III-2
salient IV-1
salubrious IV-2
sanguine V-1
sapient V-2
sardonic II-1
satiated II-2
saturnine IV-1
schism IV-2
scintillate III-1
sedition III-2
sedulous V-1
sensuous II-1
sententious I-1
sinuous V-2
somnolent IV-2
sonorous IV-1
sophistry V-2
specious V-1
splenetic V-2
spurious IV-1
staccato II-2
staid III-1
stoic III-2
stolid II-1
stratagem IV-2
subjective V-1
succinct II-2
succor V-2
succulent IV-1
supercilious III-1
superfluous III-2
supplication IV-2
surreptitious I-2
sybarite II-1
sycophant II-2
synthesis III-1

T

tacit I-1
taciturn I-2
temporize V-1
tenacious II-2
tenuous I-1
tirade II-1
torpid IV-1
traumatic IV-2
truculent I-2
truism V-1
truncate V-2
turbid IV-1
turgid I-1
tyro II-2

U

ubiquitous I-1
umbrage IV-2
unctuous I-1
undulate III-1
unmitigated V-1
upbraid V-2
urbane III-1
uxorious IV-1

V

vacillate I-2
vacuity IV-2
vagary II-1
vainglorious II-2
vapid I-1
vegetate III-1
vehement III-1
venal II-1
verbosity II-2
verity III-2
vertex V-1
vicarious II-1
vicissitude V-2
vilify I-2
vindictive III-1
virago IV-1
virile IV-2
virtuoso II-2
visage V-1
vitiated II-1
vituperation I-2
vivacity II-2
vociferous V-2
vogue III-2
voluble IV-1
voluptuous I-1
voracious IV-2

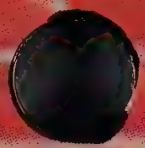
W

wanton II-2
wry I-1

ROCK 'N' ROLL RECORDS™

WEIRD AL YANKOVIC

33⅓ RPM
STEREO
℗ 1984 CBS Inc.



AS 1830
XSM 171625
Time: 3:19

EAT IT

-M. Jackson - A. Yankovic-

Taken From The Rock 'N' Roll Lp:
"WEIRD AL" YANKOVIC IN 3-D BFZ 39221

Publisher: Mijac Music Admin. by Warner-Tamerlane Publishing Corp. (BMI)

Produced by Rick Derringer for
High Calibre Productions

DEMONSTRATION
NOT FOR SALE

A SCOTTI BROTHERS ENTERTAINMENT CO. / MANUFACTURED & DISTRIBUTED BY CBS RECORDS / CBS INC. / 51 W. 52 ST. NEW YORK, N.Y.

REL

the COVENANT FOLK SOUND

-recorded live

1. TELL IT LIKE IT IS (Ralph Carmichael) 2:56
2. BROTHER LET ME TAKE YOUR HAND (Carmichael) 1:58
3. CHECK HIM OUT (Carmichael) 4:30
   WHAT'S GOD LIKE?

Stereo
33⅓ RPM

Side A
REL-3504A

4. MASTER DESIGNER (Kurt Kaiser) 3:07
5. I BELIEVE GOD IS REAL (Carmichael) 2:54
6. DO AS I SAY (Carmichael) :28
7. ROSY TINTED GLASSES (Kaiser) 2:07
   OUR TURN AT BAT (Carmichael)
8. THE GOOD OLD DAYS (Kaiser) 2:20
9. LIMERICKS (Kaiser) 3:18
   CONFORM

a product of
Recording Enterprizes Ltd
732 Westchester Drive
Rockford, Ill.

REL

the COVENANT FOLK SOUND

-recorded live

1. WHEN IT'S GONE (Carmichael) :34
2. CONSIDER NOW THE LILY (Carmichael) 3:32
3. A NEW MIND (Carmichael) 1:14

Stereo
33⅓ RPM

Side B
REL-3504B

4. THAT'S FOR ME (Kaiser) 2:27
5. A NEW MIND (Reprise) (Carmichael) 1:12
6. THAT'S THE WAY IT IS (Kaiser) 2:17
7. LOVE IS SURRENDER (Carmichael) 3:35
8. HE'S THERE WAITING (Carmichael) 3:27
9. PASS IT ON (Kaiser) 3:33
10. TELL IT LIKE IT IS (Reprise) (Carmichael) 1:10

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732 Westchester Drive
Rockford, Ill.

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ARISTA RECORDS

THE BRECKER BROTHERS
DON'T STOP THE MUSIC

AL 4122
(AL 4122 SA)
℗ 1977 Arista Records, Inc.

SIDE 1
33 1/3 RPM

1. FINGER LICKIN' GOOD (3:58)
(Randy Brecker/Ticky Brecker)
2. FUNKY SEA, FUNKY DEW (6:13)
(Michael Brecker)
3. AS LONG AS I'VE GOT YOUR LOVE (4:15)
(D & B Billard)
4. SQUIDS (7:45)
(Randy Brecker)

PRODUCED BY JACK RICHARDSON
for Backer Productions
and Nimbus 9 Productions, Ltd.
Executive Producer: Steve Backer

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ARISTA RECORDS

THE BRECKER BROTHERS
DON'T STOP THE MUSIC

AL 4122
(AL 4122 SB)

℗ 1977 Arista Records, Inc.

SIDE 2
33 1/3 RPM

1. DON'T STOP THE MUSIC (Jerry Friedman)	(6:33)
2. PETALS (Randy Brecker)	(4:20)
3. TABULA RASA (Randy Brecker)	(8:19)

PRODUCED BY JACK RICHARDSON
for Backer Productions
and Nimbus 9 Productions, Ltd.
Executive Producer: Steve Backer

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ELECTRONIC
STEREO
CCS-0136 e
WCRS 9905

SIDE 1

"GRAND OLE COUNTRY STARS PLAY GRAND OLE COUNTRY HITS"

1. NAOMI (Al Tousaint)
2. FOGGY MOUNTAIN TOP (Carter)
3. KATY HILL
4. TENNESSEE WALTZ
(King-Stewart)
5. BIG DADDY
(John D. Loudermilk)


RCA
CAMDEN
A PRODUCT OF RADIO CORPORATION OF AMERICA
ELECTRONIC
STEREO
CCS-0136 e
WCRS 9906
SIDE 2
"GRAND OLE COUNTRY STARS
PLAY GRAND OLE COUNTRY HITS"
1. BONAPARTE'S RETREAT
(Pee Wee King)
2. VAYA CON DIOS (May God Be With You)
(Russell-James-Pepper)
3. HOMER AND JETHRO BOOGIE
(Burns-Haynes-Atkins)
4. HOW D'YA DO
(Pollack-Iona) (arr. Byrd)
5. DEVIL'S DREAM

STEREOPHONIC

PREMIER

COUNTRY & WESTERN

MILLION SELLERS

33-1/3 RPM

B S

LONG PLAYING

PRINTED IN U.S.A.

WOLVERTON MOUNTAIN
HE STANDS REAL TALL
IT'S A SIN
COLD AND LONELY
COLD DARK WATERS

PS 9012-A

A PRODUCT OF PREMIER ALBUMS INC., 1650 BROADWAY, NEW YORK, N.Y.

STEREOPHONIC

PREMIER

COUNTRY & WESTERN
MILLION SELLERS

33-1/3 RPM

LONG PLAYING

PRINTED IN U.S.A.

RUBY ANN

DOES HE MEAN THAT MUCH TO YOU

BE SURE YOU KNOW

WORLD OF FORGOTTEN PEOPLE

FADED LOVE

PS 9012-B

A PRODUCT OF PREMIER ALBUMS, INC., 1650 BROADWAY, NEW YORK, N.Y.

POST

post records/more to come!!

1. HAVE YOU SEEN HER
   Julio-Brian/BMI
   The Chi-Lites
2. O-OH, CHILD
   Duckstun-Kama Sutra/BMI
   The Five Stairsteps
3. CHOICE OF COLORS
   Camad Mus./BMI
   Curtis Mayfield
4. WANT ADS
   Gold Forever/BMI
   Honey Cone

SIDE 1
POST 7209

STEREO
33 - 1/3

5. POLK SALAD ANNIE
   Combine Mus. Corp./BMI
   Tony Joe White
6. GIVE ME JUST A LITTLE MORE TIME
   Julio-Brian Mus./BMI
   Chairman of the Board
7. OH, HAPPY DAY
   Kama-Rippa/ASCAP
   Edwin Hawkins Singers
8. DRAGGIN' THE LINE
   Big Seven Mus./BMI
   Tommy James & Shondells

POST RECORDS
MADE IN U.S.A.

WDRQ-FM


POST
post records/more to come!!
WDRQ-FM
9. BRAND NEW KEY
Neighborhood/BMI
Melanie
10. NICE TO BE WITH YOU
Interior Mus./BMI
Gallery
11. IT'S YOUR THING
Triple 3 Mus./BMI
The Isley Brothers
12. GREEN-EYED LADY
Claridge Mus./ASCAP
Sugarloaf
SIDE 2
POST 7209
STEREO
33 - 1/3
13. COLOR HIM FATHER
Holly Bee Mus./BMI
The Winstons
14. VENUS
Skinny Zach/BMI
The Shocking Blue
15. PAPA'S GOT A BRAND NEW BAG
Lois Music/BMI
James Brown
16. BAND OF GOLD
Gold Forever/BMI
Freda Payne
POST RECORDS
MADE IN U.S.A.



PICKWICK INTERNATIONAL, INC.

side I

SDLP-288-A

STEREO Will play on any Phono - Hi-Fi or Stereo

33⅓ RPM

THE YANKEE DOODLE DANDY SONGS OF BROADWAY'S GEORGE M. COHAN

GIVE MY REGARDS TO BROADWAY
YANKEE DOODLE BOY
45 - MINUTES FROM BROADWAY
WHEN WE ARE M-A DOUBLE R-I-E-D
YOU'RE A GRAND OLD FLAG

Electronically Enhanced For Stereo Effect

Printed In U.S.A.



PICKWICK INTERNATIONAL, INC.

side 2
SDLP-288-B

STEREO Will play on any Phono - Hi-Fi or Stereo

33⅓ RPM

THE YANKEE DOODLE DANDY SONGS OF BROADWAY'S GEORGE M. COHAN

MARY'S A GRAND OLD NAME
HARRIGAN
NELLY KELLY I LOVE YOU
ALWAYS LEAVE THEM LAUGHING
SO LONG, MARY

Electronically Enhanced For Stereo Effect

Printed in U.S.A.

NEWT HINCKLEY

visits with

JOHN GOULD

at FRIENDSHIP BACK RIVER

Side 1
33⅓ RPM

NS-1249
(20563)

FRIENDSHIP ACADEMY
of FOLKLORE

Friendship, Maine
04547

NEWT HINCKLEY

visits with

JOHN GOULD

at FRIENDSHIP BACK RIVER

Side 2
33⅓ RPM

NS-1249
(20563)

FRIENDSHIP ACADEMY

of FOLKLORE

Friendship, Maine

04547

COMMUNION
COMMUNION, CYCLES,
CROSSCURRENTS

SIDE
A



UNIVERSAL LIBERATION ORCHESTRA

COMMUNION
SUNDAY MORNING BRIGHTLY,
WELLING, OVER NAM, MOTOR

SIDE
B

UNIVERSAL LIBERATION ORCHESTRA

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"ECHOES FROM THE VALLEY"

BILL DAVIS
and His Appalachian Dulcimer

SIDE ONE

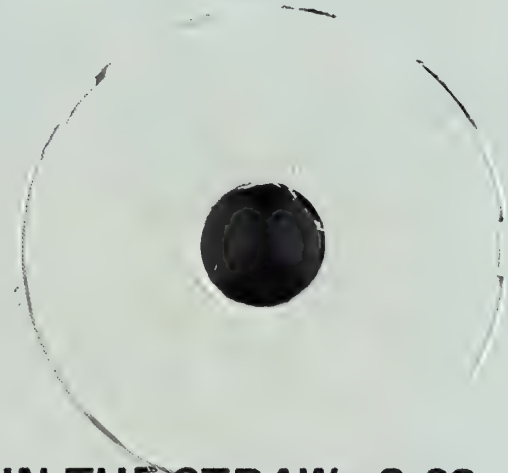


BWD 11-15-75
STEREO

1. OLD JOE CLARK 2:02
2. BALLAD OF JESSE JAMES 3:50
3. TOM DOOLEY 2:53
4. BEAUTIFUL BROWN EYES 2:15
5. AMAZING GRACE 3:53

"ECHOES FROM THE VALLEY"

BILL DAVIS
and His Appalachian Dulcimer



SIDE TWO

BWD 11-15-75
STEREO

1. TURKEY IN THE STRAW 2:02
2. GLORY TO HIS NAME 2:26
3. GOING DOWN THE ROAD FEELING BAD 2:35
4. SOLDIERS JOY 2:10
5. I'M THINKING TONIGHT OF MY BLUE EYES 2:57
6. BATTLE HYMN OF THE REPUBLIC 2:52

YOGA
FOR INTERMEDIATES

SIDE 1
33 1/3 RPM

202541
Time 18:45

BY RUTH BENDER

YOGA
FOR INTERMEDIATES

SIDE 2
33 1/3 RPM

202542
Time 18:30

BY RUTH BENDER

D. PAIVA

RECORDS

CARTAS DE DINIZ PAIVA
DINIZ PAIVA

33⅓ RPM
STEREO

LP-001
SIDE 1

CARTAS

DINIZ PAIVA

D. PAIVA

RECORDS

CARTAS DE DINIZ PAIVA
DINIZ PAIVA

33⅓ RPM
STEREO



LP-001
SIDE 2

CARTAS E ANEDOTAS

DINIZ PAIVA

ESTAMPAS QUITEÑAS
ERNESTO ALBAN

LP-12-157-A

2865-PRO-12

FABRICACION ORDENADA POR ERNESTO ALBAN - QUITO -

PRODUCIDO POR ifesa GUAYAQUIL - ECUADOR

ESTAMPA QUITEÑA

EVARISTO DIPUTADO,

POR EL DEDO TRITURADO

c. j. a.

ESTAMPAS QUITEÑAS
ERNESTO ALBAN

LP-12-157-B

2866-PRO-12

FABRICACION ORDENADA POR ERNESTO ALBAN - QUITO - PRODUCIDO POR ifesa GUAYAQUIL - ECUADOR

ESTAMPA QUITEÑA

EVARISTO ECONOMISTA

c. j. a.

A SANDY SANDLIN SAMPLER

featuring
Jan Sutherland

and
Joyce Diamond

A.S.C.A.P.
SIDE ONE

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P.O. BOX 364
WOODLAND, CALIF.
95695
(916) 662-0695

A SANDY SANDLIN SAMPLER

featuring
Jan Sutherland

and
Joyce Diamond

A.S.C.A.P.

SIDE TWO

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95695
(916) 662-0695

LARK ELLEN

RECORDS

Box 1333 — Redondo Beach, CA. 90278

MY RAGGEDY ANN
CARLO

STEREO

℗ 1975
Lark Ellen Records
© 1975
Lark Ellen Music

SIDE 1
EP-1109

1. MY RAGGEDY ANN (C. San Paolo-A. Buckner) 2:21
2. FOR THE BIRDS (C. San Paolo-A. Buckner) 2:03
3. I MISS YOU (A. Buckner-I. Buckner) 2:44
4. THE DEVIL CAN'T HURT ME 2:25
   (C. San Paolo-A. Buckner)
5. MY PROMISE TO YOU (Carlo San Paolo) 2:08
6. NAVAJO JOE (C. San Paolo-A. Buckner) 2:19
7. I COUNT HIS EVERY PROMISE 3:07
   (C. San Paolo-A. Buckner)
8. I'M AFRAID TO TAKE A CHANCE 1:54
   (C. San Paolo-A. Buckner)

All selections published by
Lark Ellen Music (ASCAP)

LARK ELLEN

RECORDS

Box 1333 — Redondo Beach, CA. 90278

MY RAGGEDY ANN

CARLO

STEREO

℗ 1975
Lark Ellen Records
© 1975
Lark Ellen Music

SIDE 2
EP-1109

1. ONE FROM TWO IS NOTHING 2:31
   (C. San Paolo-A. Buckner)
2. A COUNTRY BOY AND HIS GUITAR 2:53
   (C. San Paolo-A. Buckner)
3. LOVING IS BELIEVING (C. San Paolo-A. Buckner) 2:26
4. YOU DON'T BELONG HERE WITH HIM 2:04
   (C. San Paolo-A. Buckner)
5. RAINBOWS AND ROSES (C. San Paolo-A. Buckner) 2:28
6. YOU THE WOMAN & ME THE MAN 2:23
   (Carlo San Paolo)
7. TELL ME, WORLD 2:44
   (C. San Paolo-A. Buckner)

All selections published by
Lark Ellen Music (ASCAP)

RAINBOW MORNING MUSIC ALTERNATIVES

NAUGHTY SONGS FOR BOYS AND GIRLS

BY

BARRY LOUIS POLISAR

33 1/3 RPM
SIDE ONE



4878 A
stereo

1. THUMP THUMP THUMP
2. HEY JACK, WHAT'S IN THE SACK
3. YOU CAN'T SAY Psbpsbpsb ON THE RADIO
4. MY NAME IS HIRAM LIPSHLITZ (JR.)
5. WITH A GIGGLE AND A HUG AND TICKLE AND A KISS
6. THE MAN AND THE CHICKEN: A STORY
7. DON'T PUT YOUR FINGER IN YOUR NOSE
8. I CAN'T I CAN'T
9. MOM AND DAD ARE ALWAYS RIGHT
10. THEY SAID "EAT THE BROCCOLI;"

℗ 1978
All Songs Are Copyright
By Barry Louis Polisar

RAINBOW MORNING MUSIC ALTERNATIVES

NAUGHTY SONGS FOR BOYS AND GIRLS

BY

BARRY LOUIS POLISAR

33 1/3
SIDE TWO



4878 B
stereo

1. NEVER COOK YOUR SISTER IN A FRYING PAN
2. A BRONTOSAURUS WITH BRONCHITIS
3. TYRANNOSAURUS NIX
4. MY MOTHER RAN AWAY TODAY
5. THE POETRY LESSON: A TRAGI-COMEDY
6. DO THIS, DO THAT
7. DAD SAYS THAT I LOOK LIKE HIM
8. LEROY IS A LATE BLOOMER
9. YOU'RE AS SWEET AS SUGAR ON A STICK
10. MARCHING SHOULDER TO SHOULDER

℗ 1978
All Songs Are Copyright
By Barry Louis Polisar


Jun King ©
RECORDS
BRENDA BYERS
and
THE NEIGHBORS FOUR
"LIVE AT MONTE'S"
SIDE ONE
SK-106 A
(22167)
WHAT ABOUT ME — DRIFT AWAY
ALABAMA JUBILEE
REST OF YOUR LIFE
GOOD NEWS
SUPER STAR
ROCKY TOP
BEHIND CLOSED DOORS — MAKE THE WORLD GO AWAY —
MISSING YOU — LONESOME ME —
JAMBALIA — HEY GOOD LOOKING
AUCTIONEER
SCULPTURED SOUND, INC., EDGEWATER, FLA.

Sun King©
RECORDS

BRENDA BYERS
and
THE NEIGHBORS FOUR
"LIVE AT MONTE'S"

SIDE TWO
SK-106 B
(22167)



MacARTHUR'S PARK
YELLOW RIBBON
HE AIN'T HEAVY (He's My Brother)
GLORY HALLELAJAH
I BELIEVE IN MUSIC
BYE-BYE BLACK BIRD — BILL BAILY —
YES SIR THAT'S MY BABY — MA
(He's Making Eyes At Me) — MOUNTAIN DEW —
JUST BECAUSE — AMERICA
FREEDOM STAR
UNITED WE STAND

SCULPTURED SOUND, INC., EDGEWATER, FLA.

"IT'S A GREAT LIFE!"

THE CERTAIN SOUNDS

Directed By
JOHN GUSTAFSON

WR 4834
33⅓ RPM

SIDE 1
STEREO

1. IT'S A GREAT LIFE (2:55)
2. I'LL NEVER FALL IN LOVE AGAIN (2:24)
3. MUSIC OF THE WORLD A TURNIN' (3:14)
4. THIS BOY'S (GAL'S) IN LOVE (3:01)
5. THE IMPOSSIBLE DREAM (2:53)
6. WHAT'S MORE AMERICAN (3:04)

"IT'S A GREAT LIFE!"

THE CERTAIN SOUNDS

Directed By
JOHN GUSTAFSON

WR 4834
33⅓ RPM

SIDE 2
STEREO

1. I LOOKED FOR LOVE (3:01)*
2. A QUIET PLACE (2:20)*
3. IF YOU ONLY TRY (2:40)*
4. Medley: GOD DID A WONDERFUL THING FOR ME
GOD IS LOVE, SOMEBODY BIGGER THAN YOU AND I
GOD IS ALIVE (14:28)

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ATLANTIS
GETTIN' IT DONE
J. D. Frye
ATL-5726
SIDE A
(NR10464-1)
Engineered by
Art Calaman
STEREO
Produced by
J. D. Frye
Arranged by
J. D. Frye &
Art Calaman
1. DON'T PLAY WITH ME 3:32
(J. D. Frye) King Soma Music, BMI
2. FOR YOUR LOVE 3:30
(Ed Townsend)
3. BUT IT'S ALRIGHT 3:10
(J. J. Jackson)
4. SIXTEEN CANDLES 2:44
(The Crests)
5. RHYTHM OF THE RAIN 3:14
(The Cascades)


ATLANTIS
GETTIN' IT DONE
J. D. Frye
ATL-5726
SIDE B
(NR10464-2)
Engineered by
Art Calaman
STEREO
Produced by
J. D. Frye
Arranged by
J. D. Frye &
Art Calaman
1. THE WAY YOU LOOK TONIGHT 3:08
(The Jarmels)
2. DANCE WHAT YOU FEEL 2:5
(J. D. Frye) King Soma Music, BMI
3. HIS NOTHING IS MY EVERYTHING 3:25
(J. D. Frye) King Soma Music, BMI
4. GIMME A LITTLE SIGN 3:36
(Brenton Wood)
5. I'LL BE BACK 2:24
(The Beatles)


PYTON'S
RECORDS
GROUPE
SECOURS D' EN HAUT
Maestro Roosevelt Bernard
Face 1
33 1/3 RPM
DC-003
STEREO
1983
1-QUE TON REGNE VIENNE 5:08
Paroles et Mus. de Roosevelt Bernard
2- KRIS SE LA VI 4:32
Paroles et Mus. de R. Bernard
Voix: Celine Pyton et R. Bernard
3-GIN LA JOUA 5:59
Paroles et Musique de
Jn. Claude Charles
4-O ALLELUIA 4:03
Paroles et Musique de R. Bernard

PYTON'S

RECORDS

GROUPE
SECOURS D' EN HAUT
Maestro Roosevelt Bernard

Face 2
33 1/3 RPM

DC-003
STEREO
1983

1-JESUS EST LE CHEMIN 6:22
Paroles et Mus. de R. Bernard
2-SI NAN JESUS 7:18
Paroles et Mus de R. Bernard
3-O MOIN VLE ALE 6:34
Poroles et Mus de R. Bernard


DORCEANT'S
RECORDS
RERES PARENT
• Baiser De Paix •
PHD-1029
℗ 1984
SIDE I
STEREO
33 1/3 RPM
1.-BAISER DE PAIX 7.3
2.-LA VIE JODIA 5.6
3.-NIZE PITIT BON DIEU 4.43
(Rayon De L'Espoir)
All Rights Reserved Dorceant's Quality Radio & T.V., Inc. - 181 N.E. 54 St. - Phone:(305)754-7671


DORCEANT'S
RECORDS
YON DE L'ESPOIR
• Problem Pep Haitien •
PHD-1029
℗ 1984
SIDE II
STEREO
33 1/3 RPM
1.-LA KAY NOU PRALE 5.30
2.-HAITI RESUSCITE 7.40
3.-PROBLEM PEP HAITIEN 5.56
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CHIMERA

COMING INTO COLOR

1

PRODUCER: CHIMERA
ENGINEER: TOM SOARES



EAST WING PRODUCTIONS

STEREO
33 1/3

HOLD BACK 3:26
(J. Guertin, M. Ladd)

JODI 3:13
(M. Ladd)

Mastered and Manufactured at NEW KINGDOM
for J.R.M. RECORDS

ALL SELECTIONS BMI

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CHIMERA

COMING INTO COLOR

2

PRODUCER: CHIMERA
ENGINEER: TOM SOARES

EAST WING PRODUCTIONS

STEREO
33 1/3

MILLION MILES 3:37
(J. Miles, M. Ladd)

LONELY 3:15
(M. Ladd)

Mastered and Manufactured at NEW KINGDOM
for J.R.M. RECORDS

ALL SELECTIONS BMI

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RAINBOW MORNING MUSIC ALTERNATIVES

I EAT KIDS
AND OTHER SONGS FOR REBELLIOUS CHILDREN

by

Barry Louis Polisar

1. He Eats Asparagus, Why Can't You Be That Way
2. I'm A 3-Toed, Triple Eyed, Double Jointed Dinosaur

Side 1 — Stereo

33 1/3 RPM — 4347A

3. I Don't Brush My Teeth And I Never Comb My Hair
4. My Dentist Is An Awfully Nice Man
5. I Eat Kids
6. I Need You Like A Doughnut Needs A Hole
7. I Never Did Like You Anyhow
8. To Mommy
9. Shut Up In The Library
10. I Don't Believe You're Going To The Bathroom

℗ 1975
All Songs Are Copyright
By Barry Louis Polisar

RAINBOW MORNING MUSIC ALTERNATIVES

I EAT KIDS
AND OTHER SONGS FOR REBELLIOUS CHILDREN

by

Barry Louis Polisar

1. I Sneaked Into The Kitchen In the Middle Of The Night

Side 2
33 1/3 RPM

Stereo
4347B

2. Fred
3. I Got A Teacher, She's So Mean
4. Me And You
5. Giggle Tickle Fiddle Little Wiggle Around
6. When Suzie Sneezed
7. My Friend Jake
8. Early Sunday Morning
9. Louder

℗ 1975
All Songs Are Copyright
By Barry Louis Polisar


CHESS RECORDS
THE MOMENTS
COLLECTOR'S ADDITION VOL. I
1. LOVE ON A TWO STREET 3:30
(Sylvia Robinson, B. Keyes)
Gambi Music Inc. (BMI)
2. SEXY MAMA 8:36
(Sylvia Robinson, H. Ray, A. Goodman)
Gambi Music Inc. (BMI)
CH-91502-A
(VID-316-A)
SIDE A
3. GIRLS 3:07
(H. Ray, A. Goodman, V. Dodson)
Gambi Music Inc. (BMI)
4. I COULD HAVE LOVED YOU 4:26
(Carol Bayer-Sager, B. Roberts, B. Midler)
Unichappell Music/Begonia Melodies
Fedora Music (BMI)
5. LOOK AT ME I'M IN LOVE (ENGLISH)
(A. Goodman, H. Ray, W. Morris) 3:02
Gambi Music Inc. (BMI)
PRODUCED BY SYLVIA ROBINSON
(SYLVIA INC.)
℗ © 1984
CHESS RECORDS
96 West Street, Englewood New Jersey, 07631
A Division of Sugar Hill Record, Ltd.
MFG. & DIST. BY MCA DISTRIBUTING CORP. UNIVERSAL CITY, CALIF. 91608

CHESS RECORDS

THE MOMENTS
COLLECTOR'S ADDITION VOL. I

1. LOOK AT ME I'M IN LOVE (FRENCH)
(A. Goodman, H. Ray, W. Morris, L.O.ST Armand)
Gambi Music Inc. 3:03 (BMI)

2. I DO 3:10
(K. Ruffin) Gambi Music Inc. (BMI)

CH-91502-B
(VID-317-B)

SIDE B

3. I DON'T WANNA GO 4:03
(Carol Bayer-Sager, B. Roberts, B. Midler)
Unichappell Music/Begonia
Melodies Fedora Music (BMI)

4. NOT ON THE OUTSIDE 4:20
(Sylvia Robinson, L. Roberts)
Gambi Music Inc. (BMI)

5. WITH YOU 3:41
(Carol Bayer-Sager, K. Ascher)
Unichappell Music/Begonia
Melodies Aschker Music (BMI)

℗ © 1984
CHESS RECORDS

A Division of Sugar Hill Record, Ltd., 96 West Street, Englewood New Jersey, 07631

MFD & DIST BY MCA DIST CORP UNIVERSAL CITY CALIF 91608


polydor
STEREO
ROY AYERS
VIRGO RED
SIDE 1
PD-6016
(PD 6016 A)
(2391 094)
1. BROTHER LOUIE (6:06)
2. VIRGO RED (2:59)
3. I AM YOUR MIND (6:12)
4. THE MORNING AFTER (4:35)
℗ 1973 Polydor Incorporated
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.


polydor
STEREO
ROY AYERS
VIRGO RED
SIDE 2
PD-6016
(PD 6016 B)
(2391 094)
1. LOVE FROM THE SUN (2:43)
2. IT'S SO SWEET (4:21)
3. GIVING LOVE (4:25)
4. DES NUDO SOUL (4:52)
℗ 1973 Polydor Incorporated
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N. Y.


ARISTA
AB 4208
(AB 4208 SA)
℗ 1978 ARISTA
RECORDS, INC.
SIDE 1
33⅓ RPM
BREAKWATER
BREAKWATER
1. WORK IT OUT (5:46)
(K. Williams, Jr.)
2. YOU KNOW I LOVE YOU (4:41)
(Greg Scott)
3. UNNECESSARY BUSINESS (5:48)
(K. Williams, Jr., G. Robinson, Jr., Greg Scott)
4. NO LIMIT (4:17)
(Len Ron Hanks, Zane Grey)
PRODUCED BY RICK CHERTOFF
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violation of applicable laws.
Manufactured by Arista Records, Inc., 6 W. 57th St., N.Y., N.Y. 10019


ARISTA
AB 4208
(AB 4208 SB)
© 1978 ARISTA
RECORDS, INC.
SIDE 2
33⅓ RPM
BREAKWATER
BREAKWATER
1. THAT'S NOT WHAT WE CAME HERE FOR (3:41)
(D. Bugatti, F. Musker)
2. FEEL YOUR WAY (4:32)
(K. Williams, Jr.)
3. DO IT TILL THE FLUID GETS HOT (4:18)
(K. Williams, Jr., L. Gilmore, V. Garnell, G. Robinson, Jr.,
G. Scott, S. Green, J. Braddock)
4. FREE YOURSELF (3:56)
(K. Williams, Jr.)
PRODUCED BY RICK CHERTOFF
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polydor
STEP IN TO OUR LIFE
ROY AYERS/WAYNE HENDERSON
PD-1-6179
PD-1-6179 A
SIDE 1
2391 380
1. HEAT OF THE BEAT 7:06
(W. Henderson/R. Flowers)
2. FOR REAL 3:50
(R. Flowers)
3. GIVE IT TO ME 3:25
(R. Flowers)
4. OOH BABY* 5:37
(R. Ayers)
Produced by Roy Ayers, Ro-Ayer Production
Company, and Wayne Henderson
At Home Productions - All Good Music
Starts At Home
All selections BMI except * ASCAP
℗ 1978 POLYDOR INCORPORATED
MANUFACTURED BY POLYDOR INCORPORATED/810 SEVENTH AVENUE/NEW YORK, N.Y. 10019


Polydor
STEP IN TO OUR LIFE
ROY AYERS/WAYNE HENDERSON
PD-1-6179
PD-1-6179 B
SIDE 2
2391 380
1. STEP IN TO OUR LIFE 5:30
(W. Henderson)
2. LOVERS SHOULD ALWAYS BE TOGETHER 6:31
(W. Allen)
3. NO DEPOSIT NO RETURN* 2:44
(R. Ayers)
4. TAKE YOUR FUNKY MIND TO THE DISCO 3:33
(W. Henderson)
5. SWARTE 2:48
(W. Henderson)
Produced by Roy Ayers, Ro-Ayer Production
Company, and Wayne Henderson
At Home Productions - All Good Music
Starts At Home.
All selections BMI except * ASCAP
℗ 1978 POLYDOR INCORPORATED
MANUFACTURED BY POLYDOR INCORPORATED/810 SEVENTH AVENUE/NEW YORK, N.Y. 10019

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PHILIPS

9286 143	33 1/3	STEREO
All titles Francis, Day & Hunter	9286 143.1 Made in England	1

Record 1 of a 2 record set - No. 6625 022

℗ 1976 PHONOGRAM LTD.

"ONE MAN SHOW"

1. UNLUCKY UNCLE ARTHUR (Harding)
2. IRWELL DELTA BLUES (Harding)
3. THE CRUMPSALL CREAM CRACKER CORNED BEEF KAMAKAZI CUBS GO TO CAMP (Harding)
4. ARNOLD MY FROG (Pamela Dolman's Song) (Harding)

MIKE HARDING

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PHILIPS

PHILIPS

9286 143	33 1/3	STEREO
All titles Francis, Day & Hunter	9286 143.2 Made in England	2

Record 1 of a 2 record set - No. 6625 022

℗ 1976 PHONOGRAM LTD.

"ONE MAN SHOW"

1. JIMMY SPOONS (Harding)
2. BEAKY KNUCKLEWART (Harding)
3. TALKING BLACKPOOL BLUES (Harding)

MIKE HARDING

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PHILIPS

9286 144	33 1/3	STEREO
All titles Francis, Day & Hunter except 2.Chappell & Co.	9286 144.1 Made in England	1

Record 2 of a 2 record set - No. 6625 022

℗ 1976 PHONOGRAM LTD.

"ONE MAN SHOW"

1. TOP OF THE POPS (Harding)
2. KING COTTON (Harding)
3. THE WEDDING AT 18 CLEGG STREET (Harding)
4. POLKA OFF (Harding)

MIKE HARDING

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PHILIPS

9286 144

33 1/3

STEREO

All titles
Francis, Day & Hunter

9286 144.2
Made in England

2

Record 2 of a 2 record set - No. 6625 022

℗ 1976 PHONOGRAM LTD.

"ONE MAN SHOW"

1. POLKA ON (Harding)
2. MY DAD THE WEATHER MAN (Harding)
3. THE BOGEY MAN (Harding)
4. NAPOLEON'S RETREAT FROM WIGAN (Harding)
5. DOWN OUR STREET (Trad. arr. Harding)

MIKE HARDING


PAUL FRANKI
STEREO
SIDE -1
COMEDY

PAUL FRANKI

STEREO

SIDE - 2

1- I' VE GOT TO BE ME
2- STRANGERS IN THE NIGHT
3- FLY ME TO THE MOON
4- MY WAY

"WHAT ARE YOU DOING THE REST OF YOUR LIFE"

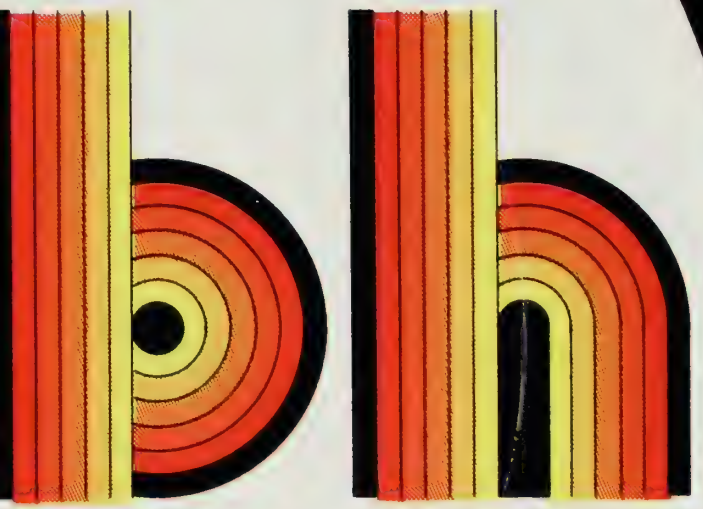
JAYE P. MORGAN

STEREO

1

BHS-24

(BHR-3642)



beverly hills

1. WHAT ARE YOU DOING THE REST OF YOUR LIFE (Legrand-Bergman-Bergman) 2:18
2. APPLAUSE (Strouse-Adams) 2:20
3. WHERE ARE YOU (Adamson-McHugh) 3:56
4. BILLY SUNSHINE (Taylor-Gorgoni) 2:36
5. HE'S TOO GOOD TO ME (Williams-Nichols) 3:04

Arr. and Cond. by Jack Smalley
(except selection 3)
Produced by Ron Kramer

beverly hills record company, inc • 9336 w. washington blvd • culver city, california 90230

"WHAT ARE YOU DOING THE REST OF YOUR LIFE"

JAYE P. MORGAN

STEREO

2

BHS-24

(BHR-3643)

beverly hills

1.	DO YOU REALLY HAVE A HEART (Williams-Nichols)	2:54
2.	JUST YOU, JUST ME (Greer-Klages)	2:02
3.	LOVE OF A GENTLEMAN (A. Harvey)	3:08
4.	LOVE YOUR MAGIC SPELL IS EVERYWHERE (Goulding-James)	2:55
5.	YOU ARE MY LUCKY STAR (Brown-Freed)	2:21
6.	I'VE GOT AN AWFUL LOT OF LOSING YOU TO DO (C. Young-L. Crane)	2:28

Arr. and Cond. by Jack Smalley
(except selectons 2, 4 & 5)
Produced by Ron Kramer

beverly hills record company, inc • 9336 w. washington blvd • culver city, california 90230

THE KIDS
FROM THE BRADY BUNCH



℗ 1972

PAS-6037
Side 1
PAS-6037-A
STEREO

1. **LOVE ME DO** 2:02
(J. Lennon-P. McCartney)
2. **IT'S A SUNSHINE DAY** 2:29
(S. McCarthy)
3. **KEEP ON** 2:31
(J. Mills-T. Jenkins)
4. **BEN** (D. Black-W. Scharf) 2:38
5. **PLAYIN' THE FIELD** 2:29
(B. Neary-J. DiMuro)

Produced by Jackie Mills for
Wednesday's Child Productions
Arranged by Al Capps

PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK 10023

THE KIDS
FROM THE BRADY BUNCH



PAS-6037
Side 2
PAS-6037-B
STEREO

1. **CANDY (SUGAR SHOPPE)** 2:10
(G. Rogalski-J. E. Lindvald)
2. **IN NO HURRY** (T. Dancy-C. Fairchild) 2:32
3. **SATURDAY IN THE PARK** 2:42
(R. Lamm)
4. **MERRY-GO-ROUND** 1:55
(B. Neary-J. DiMuro)
5. **YOU NEED THAT ROCK 'N ROLL** 2:45
(D. Hull)
6. **DRUMMER MAN** 2:08
(J. Mills-D. Janssen)

Produced by Jackie Mills for
Wednesday's Child Productions
Arranged by Al Capps

℗ 1972

PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK 10023

DAVID WEST
IN THE 80's
TROPICAL RECORDS

P.O. Box 2076
DeLand, Florida 32720

33 1/3 RPM Stereo
Allson Music, ASCAP

SIDE ONE
Record No. 219
40627

1. NIGHT SOUNDS - 3:27
(Klepert)
2. SOUL JIVE - 2:03
(Sullivan/Sollinger)
3. I'LL TRY TO FORGET TO REMEMBER - 3:14
(Flint)
4. THE MAN FROM NOWHERE - 2:29
(Smith)
5. LAUGH, CRYBABY, LAUGH - 3:12
(Sullivan/Sollinger)
6. HOPSCOTCH - 2:38
(Sullivan/Sollinger)

DAVID WEST
IN THE 80's
TROPICAL RECORDS

P.O. Box 2076
DeLand, Florida 32720

33 1/3 RPM Stereo
Allson Music, ASCAP

SIDE TWO
Record No. 219
40628

1. ME, THE DEVIL AND LUCY BROWN - 3:20
(Richards/Hutchinson)
2. FUNNY - 3:40
(Halpin)
3. FACE THE MUSIC - 2:39
(Madden/Farley)
4. MAKE YOUR MIND UP - 2:34
(Beauchamp/Florence)
5. MY LITTLE ANGEL - 2:40
(McCarthy)
6. I'VE GIVEN YOU ALL THAT I'VE GOT - 3:08
(Lang)

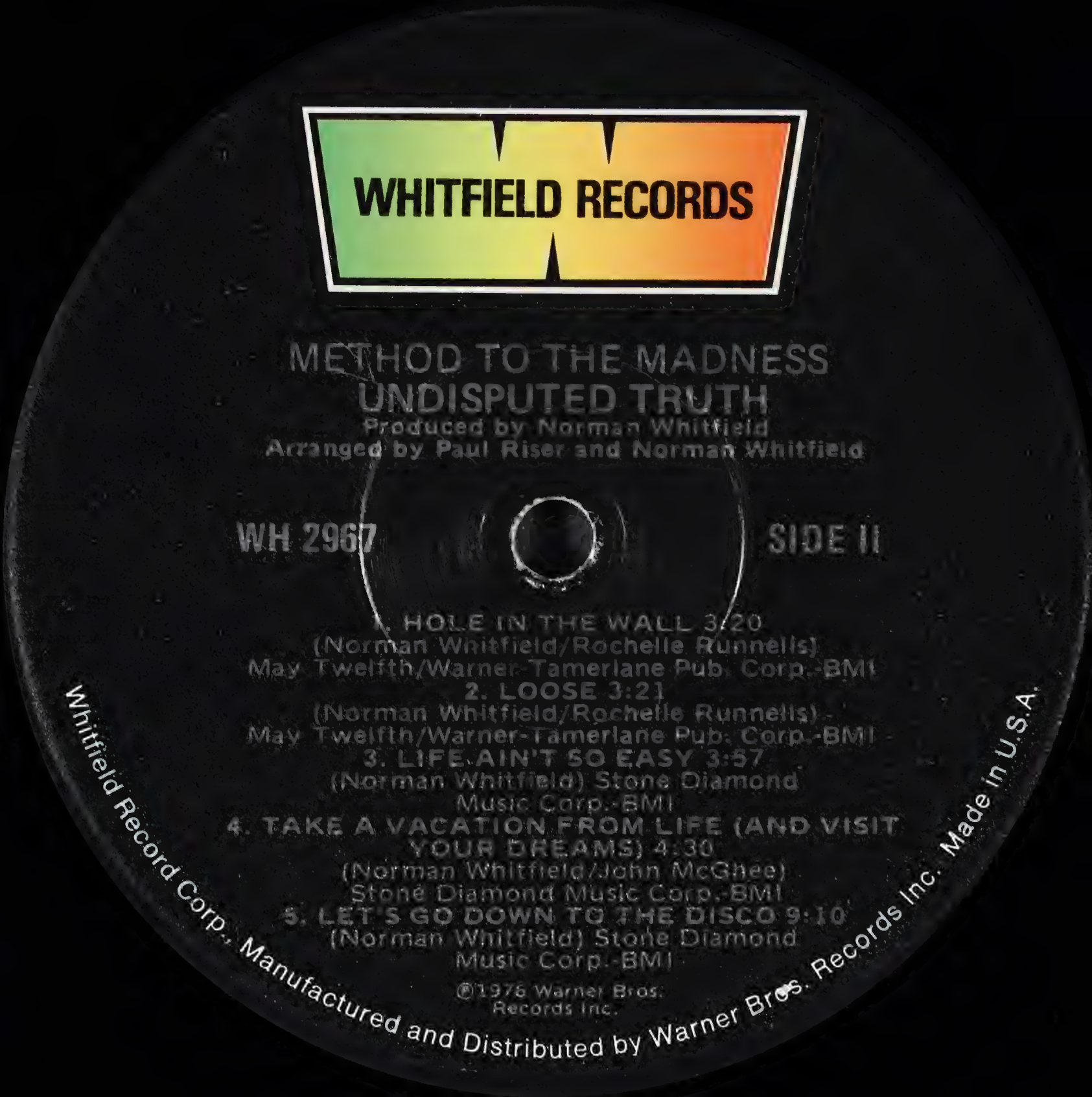

OLD HAT
UNCLE DOG
MCA RECORDS
MCA-302
MCA 15
Side 1
1. RIVE
(D
2. MOVIE
(Davi
3. OLD HAT
(David Skinner)
4. BOOGIE WITH ME 2:45-ASCAP
(David Skinner)
5. WE GOT TIME 5:35-ASCAP
(David Skinner)
ALL TRACKS PUBLISHED BY UPFALL MUSIC CORP. - ASCAP
PRODUCED BY BOB POTTER
Engineered By Diga At Island Studios
AN IMP PRODUCTION
RECORDED IN ENGLAND
℗ 1973 MCA RECORDS, INC.
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OLD HAT
UNCLE DOG
MCA RECORDS
MCA-302
MCA 16
Side 2
1. SMOKE
(David
2. a.) I'LL BE YOUR BABY TONIGHT* 3:46-ASCAP
(Bob Dylan)
b.) MYSTERY TRAIN* 4:29-BMI
(Sam Phillips-Herman Parker, Jr.)
3. LOOSE ME 5:00-ASCAP
(David Skinner)
ALL TRACKS PUBLISHED BY UPFALL MUSIC CORP. - ASCAP
EXCEPT: *HI-LO MUSIC, INC. - BMI
**DWARF MUSIC - ASCAP
PRODUCED BY BOB POTTER
Engineered By Diga At Island Studios
AN IMP PRODUCTION
RECORDED IN ENGLAND
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PRESTIGE
KENNY BURRELL
OJC-019
(P-7088)
SIDE 1
1. DON'T CRY BABY 8:46
(Johnson-Unger-Bernie)
publ. unknown
2. DRUMBOOGIE 9:14
(Krupa-Eldridge)
Cromwell Music-ASCAP
(OJC-019-A)
LONG PLAYING MICROGROOVE


PRESTIGE
KENNY BURRELL
OJC-019
(P-7088)
SIDE 2
1. STRICTLY CONFIDENTIAL 6:25
(Powell) publ. unknown
2. ALL OF YOU 6:17
(Cole Porter) Chappell & Co.-ASCAP
3. PERCEPTION 6:05
(Edward Green) Blanchris Music-BMI
(OJC-019-B)
LONG PLAYING MICROGROOVE


WHITFIELD RECORDS
METHOD TO THE MADNESS
UNDISPUTED TRUTH
Produced by Norman Whitfield
Arranged by Paul Riser and Norman Whitfield
WH 2967
SIDE I
1. COSMIC CONTACT 3:50
(Norman Whitfield) May Twelfth/Warner-Tamerlane Pub. Corp.-BMI
2. METHOD TO THE MADNESS 3:55
(Norman Whitfield) May Twelfth/Warner-Tamerlane Pub. Corp.-BMI
3. SUNSHINE 5:12
(Norman Whitfield) Stone Diamond Music Corp.-BMI
4. YOU + ME = LOVE 11:10
(Norman Whitfield) Stone Diamond Music Corp.-BMI
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Whitfield Record Corp., Manufactured and Distributed by Warner Bros. Records Inc. Made in U.S.A.


WHITFIELD RECORDS
METHOD TO THE MADNESS
UNDISPUTED TRUTH
Produced by Norman Whitfield
Arranged by Paul Riser and Norman Whitfield
WH 2967
SIDE II
1. HOLE IN THE WALL 3:20
(Norman Whitfield/Rochelle Runnells)
May Twelfth/Warner-Tamerlane Pub. Corp.-BMI
2. LOOSE 3:21
(Norman Whitfield/Rochelle Runnells)
May Twelfth/Warner-Tamerlane Pub. Corp.-BMI
3. LIFE AIN'T SO EASY 3:57
(Norman Whitfield) Stone Diamond
Music Corp.-BMI
4. TAKE A VACATION FROM LIFE (AND VISIT
YOUR DREAMS) 4:30
(Norman Whitfield/John McGhee)
Stone Diamond Music Corp.-BMI
5. LET'S GO DOWN TO THE DISCO 9:10
(Norman Whitfield) Stone Diamond
Music Corp.-BMI
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Whitfield Record Corp., Manufactured and Distributed by Warner Bros. Records Inc. Made in U.S.A.

J DILLA ANTHEM

THIS SIDE

1. **Anthem** feat. Frank N Dank 2.50
2. **Anthem Instrumental** 2.50
3. **Anthem A Cappella** feat. Frank N Dank 2.49

OTHER SIDE

4. **Trucks** 3.49
5. **Trucks Instrumental** 3.49
6. **Trucks (Dilla's Original Mix)** 4.15

All songs produced by J Dilla
Anthem by J. Yancey, F. Bush, D. Harvey
Anthem Inst. & Trucks by J. Yancey

PAY JAY PRODUCTIONS PJ001-A

PAY JAY


J DILLA
D
ANTHEM ★ TRUCKS


MGM
RECORDS
ULTIMATE SPINACH
STEREO
Side 1
SE4518
1. EGO TRIP—3:15
2. SACRIFICE OF THE MOON—3:45
3. PLASTIC RAINCOATS/HUNG-UP MINDS—2:54
4. (Ballad of The)
HIP DEATH GODDESS—8:18
All Selections Comp. By Ian Bruce-Douglas
All Selections Publ. By Interval Music—BMI
Prod. By Alan Lorber
For Alan Lorber Prod.
MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.


MGM RECORDS
ULTIMATE SPINACH
STEREO
Side 2
SE4518
Kathie Logue
1. YOUR HEAD IS REELING—3:39
2. DOVE IN HAWKS CLOTHING—3:55
3. BAROQUE #1—4:46
4. FUNNY FREAK PARADE—2:36
5. PAMELA—3:09
All Selections Comp. By Ian Bruce-Douglas
All Selections Publ. By Interval Music—BMI
Prod. By Alan Lorber
For Alan Lorber Prod.
MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U. S. A.


SP 7217
SIGNPOST
STEREO
SIDE ONE
℗1972
SIGNPOST
THE ENGLISH CONGREGATION
SOFTLY WHISPERING I LOVE YOU
1. SOFTLY WHISPERING I LOVE YOU (2:59)
B. Cook - R. Greenaway
2. MORNING HAS BROKEN (3:39)
C. Stevens - E. Fargeon
3. LOVE IS THE SWEETEST THING I KNOW (3:18)
Brian Keith
4. I'D LIKE TO TEACH THE WORLD TO SING (IN PERFECT HARMONY) (2:45)
Backer - Davis - Cook - Greenaway
5. A LOVER'S CONCERTO (2:59)
S. Linzer - D. Randell
(ST-SP-7224-3-PR)
DIST. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.


SP 7217
SIGNPOST
STEREO
SIDE TWO
THE ENGLISH CONGREGATION
SOFTLY WHISPERING I LOVE YOU
DIST. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.

THE ELECTRIC INDIAN
"KEEM-O-SABE"



UNITED ARTISTS
RECORDS

UAS 6728
SIDE 1
STEREO

1. KEEM-O-SABE (ASCAP)
2. I HEARD IT THROUGH THE GRAPEVINE (BMI)
3. SPINNING WHEEL (BMI)
4. STORM WARNING (BMI)
5. RAIN DANCE (BMI)

Prod. for Marmaduke, Inc. by Len Barry
In Cooperation with John Madara Ent., Inc.

UNITED ARTISTS RECORDS, INC., A TRANSAMERICA CORPORATION, NEW YORK, N.Y. 10019 • MADE IN U.S.A.

THE ELECTRIC INDIAN
"KEEM-O-SABE"



UNITED ARTISTS
RECORDS

UAS 6728
SIDE 2
STEREO

1. GERONIMO (BMI)
2. ONLY THE STRONG SURVIVE (BMI)
3. MY CHERIE AMOUR (BMI)
4. WHAT DOES IT TAKE TO WIN YOUR LOVE (BMI)
5. 1-2-3 (BMI)

Prod. for Marmaduke, Inc. by Len Barry
In Cooperation with John Madara Ent., Inc.

UNITED ARTISTS RECORDS, INC., A TRANSAMERICA CORPORATION, NEW YORK, N.Y. 10019 • MADE IN U.S.A.


mercury
mercury
YELLO
884-930-1
SIDE 1
STEREO
2-68817
76
0 22-884930-1 3
OH YEAH (DANCE MIX) (6:25)
(Blank-Meier)
Produced by Yello
Neue Welt Musikverlag GmbH Corp. (Admin. by W.B. Music) (ASCAP)
℗ 1985 Phonogram GmbH, Hamburg
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mercury
mercury
YELLO
884-930-1
SIDE 2
STEREO
BS
76
0 422-88493O-1 1
OH YEAH (3:05)
(Blank-Meier)
Produced by Yello
OH YEAH (INDIAN SUMMER MUSIC) (5:30)
(Blank-Meier)
Produced by Yello
Neue Welt Musikverlag GmbH Corp. (Admin. by W.B. Music) (ASCAP)
℗ 1985 Phonogram GmbH, Hamburg
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RECORDS
THE DOOBIE BROTHERS
Produced by Ted Templeman
Engineered by Don Landee
A Jim Burgess Mix
PROMOTIONAL COPY
W-8778
SIDE 1
12" STEREO
WHAT A FOOL BELIEVES • 5:31
(Michael McDonald / Kenny Loggins)
Published by Snug Music - BMI /
Milk Money Music - ASCAP
From the Warner Bros. Album BSK 3193
MINUTE BY MINUTE
©1978 Warner Bros. Records Inc.
a Warner Communications Company
3300 Warner Boulevard, Burbank, California 91510 • Made in U.S.A. • Warner Bros. Records Inc.


RECORDS
MICHAEL McDONALD
Produced by Ted Templeman & Lenny Waronker
PROMOTIONAL COPY
W-8778
SIDE 2
12" STEREO
1. I KEEP FORGETTIN' • 3:42
(Michael McDonald / Ed Sanford)
2. YA MO B THERE • 6:30
(J. Ingram / M. McDonald / R. Temperton / Q. Jones)
℗1983 Warner Bros. Records Inc.
a Warner Communications Company
Warner Bros. Records Inc. • 3300 Warner Boulevard, Burbank, California 91510 • Made in U.S.A.


monitor
MUSIC OF THE WORLD
OUR ROCK AND OUR REDEEMER
33⅓ RPM
MICROGROOVE
SIDE ONE
MFS 720
1. SIM SHALOM 2:50
(David Koffman, ASCAP)
2. EYFO HEYM KOL AVOTEYNU 3:25
(H. Hesser — S. Kraus)
3. V'TAHER LIBEYNU 3:37
(David Koffman, ASCAP)
4. EYTZ CHAYIM HEE 2:50
(Music: Ron Isaacs;
Voc. arr.: Marv Rosen)
5. LO YISA GOY 2:40
(David Koffman, ASCAP)
6. SHARM EL SHEIKH 2:55
(A. Ettinger-R. Gabay)
THE VOICES FOUR
STEREO
Unauthorized Public Performance or Copying Prohibited • Made in U.S.A. • Monitor International Corporation N.Y.

monitor

MUSIC OF THE WORLD

OUR ROCK AND OUR REDEEMER

1. SHABBAT SHALOM (Excerpts from a Friday Evening Rock Service) 14:00
(David Koffman, ASCAP)

33⅓ RPM
MICROGROOVE

SIDE TWO
MFS 720

a) Mah Tovu
L'chu N'Ran'nah
Arbaim Shanah
b) V'Shamru
c) L'cha Dodi
Shomor V'zachor
Mikdash Melech
Boi V'shalom
d) Eydo-techa Ne'emnu M'od
e) Bar'chu

2. YERUSHALAYIM SHEL ZAHAV 4:38
(Naomi Shemer)

THE VOICES FOUR

STEREO

Unauthorized Public Performance or Copying Prohibited • Made in U.S.A. • Monitor International Corporation N.Y.

Wellington Records®

SIDE 1

Galaxies IV
Don't Lose Your Mind

The Pastels
'cause I Love You



The Baroques
I Will Not Touch You

Better Sweet
Like The Flowers

Count and the Colony
Can't You See

The Marauders
Nightmare

The Barracuda
The Dance At St. Francis

Wellington Records ®

SIDE 2

West Minist'r

Bright Lights, Windy City

Hopi and the Beau Heems

I Missed My Cloud



The Mystic Tide

Mystery Ship

The Troyes

Help Me Find Myself

The Continental Co-ets

I Don't Love You No More

The Baroques

Remember

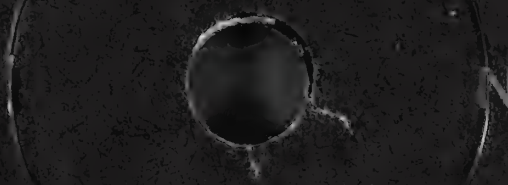
The Troyes

Love Comes, Love Dies

NASHVILLE BAR ASSOCIATION

1. WARMIN' UP THE BAND—3:25
Jamarnie Music, Ltd.—ASCAP
2. PLEASE COME TO BOSTON—4:04
Leeds Music Corp. & Antique Music—ASCAP
3. SLIDEWALK—3:15
Pixenbar Music Co.—BMI

1



NBA 10011

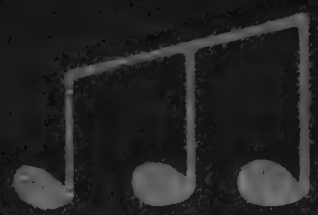
4. THE BIG HURT—3:12
Gladys Music, Inc.—ASCAP
5. MYSTERY MOVIE THEME—1:58
Leeds Music Corp.—ASCAP

Produced by NBA

℗ 1977 Chimer Records

CHIMER®

CHIMER RECORDS DISTRIBUTED BY CHIMER PRODUCTIONS
112 SOUTH VALLEY ROAD HENDERSONVILLE, TENN. 37075



NASHVILLE BAR ASSOCIATION

1. DEVIL'S DREAM—2:21
Arr. Russ Hicks-Pixenbar Music Co.—BMI
2. THE AIR THAT I BREATHE—3:42
Landers & Roberts Music—ASCAP
3. HORN ON THE COB—2:50
Pixenbar Music Co.—BMI

2

NBA 10011

4. EL GATO DIABLO (Devil Cat)—2:33
Pixenbar Music Co.—BMI
5. GHOST RIDERS IN THE SKY—4:30
E.H. Morris and Company, Inc.—ASCAP

Produced by NBA

℗ 1977 Chimer Records

CHIMER®

CHIMER RECORDS DISTRIBUTED BY CHIMER PRODUCTIONS
112 SOUTH VALLEY ROAD HENDERSONVILLE, TENN. 37075

Harmony
SHOWCASE
RECORDS

LOVER'S QUESTION

KATHY KAYSA

SIDE ONE
770607

STEREO
33 1/3

1. LOVER'S QUESTION 2:30
2. I DON'T LIKE TO SLEEP ALONE 2:27
3. LITTLE BY LITTLE 2:10
4. DOWN FROM DOVER 3:26
5. HOLY COW 2:49

Harmony SHOWCASE RECORDS

LOVER'S QUESTION

KATHY KAYSA

SIDE TWO
770607

STEREO
33 1/3

1. BE YOUR BABY TONIGHT 2:56
2. GIRL OF YESTERDAY 3:18
3. HERE I AM 2:48
4. SINCE I FELL FOR YOU 2:33
5. MIDNIGHT TRAIN 3:37



LOST LAKE ARTS

Side One
Stereo LLA 83A

Produced by
William Ackerman

ROBBIE BASHO

Art of the Acoustic Steel String Guitar 6 & 12

1. THE GRAIL AND THE LOTUS * (6:36)
2. CATHEDRALS ET FLEUR DE LIS * (7:00)
3. PASHA II (6:33)
4. A STUDY FOR STEEL STRING (2:59)
5. ACKERMAN SPECIAL (1:16)
6. APRES MIDI AMERICAN (1:56)

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* Hodolog Music BMI



LOST LAKE ARTS

Side Two
Stereo LLA 83B

Produced by
William Ackerman

ROBBIE BASHO

Art of the Acoustic Steel String Guitar 6 & 12

1. VARIATIONS ON GRIEG (5:02)
2. SCOTTISH RITES (4:38)
3. PAVAN INDIA (7:11)
4. VARIATIONS ON EZUMI (4:03)
5. VARIATIONS ON CLAIR DE LUNE (3:36)

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abc
LOG04
RECORDS
EDEN'S CHILDREN
ABCS-624-A
Side 1
33⅓ RPM
STEREO
1. KNOCKED OUT
(Music, Music, Music, Inc.—ASCAP) 3:13
2. GOODBYE GIRL
(Azure Music—ASCAP) 3:17
3. IF SHE'S RIGHT
(Azure Music—ASCAP) 2:31
4. I WONDER WHY
(Music, Music, Music, Inc.—ASCAP) 3:25
5. STONE FOX (Azure Music—ASCAP) 3:00
6. MY BAD HABIT
(Azure Music—ASCAP) 2:16
All Written by: Richard Schamach
A PRODUCT OF ABC RECORDS INC., NEW YORK, N.Y. 10019 • MADE IN USA


abc
RECORDS
EDEN'S CHILDREN
ABCS-624-B
Side 2
33⅓ RPM
STEREO
1. JUST LET GO
(Richard Schamach) 7:38
2. OUT WHERE THE LIGHT FISH LIVE
(Richard Schamach) 5:05
3. DON'T TELL ME
(James Edwards) 4:43
All Published by:
Music, Music, Music, Inc.—ASCAP
A PRODUCT OF ABC RECORDS INC., NEW YORK, N.Y. 10019 • MADE IN USA

"MR. QUAKER"

Readings Recorded For
Delegates To

GIRLS NATION, 1964

Side 1

33.3 RPM Microgroove
(2027) (ARCX–622A)

Band 1 – Introduction

Band 2 – "Credo" By Elias Lieberman

Band 3 – "I Am The Nation" By Otto Whittaker

"MR. QUAKER"

Readings Recorded For
Delegates To

GIRLS NATION, 1964

Side 2

33.3 RPM Microgroove
(2027) (ARCX–622B)

"The Man Without A Country"

By

Edward Everett Hale

F.A.R.

PRESTO I TOPI VERRANNO A CERCARCI



THIS SIDE

TRIONFALE

HAVAIÒD

TANE

PARAPARAPÁ

GVAITI

ROCK'N'ROLL BABE

IMMOBILI

EFFI

DANZA

LOOK! IT'S RAINING TOYS

PS4

PRIMA

DOPO

ΘΡΗΝΟΣ

tutti i brani sono di V. Davi, M. Guazzotti, G. Oliva, G. Stella, I. Torello


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audicom corporation

DENVER, COLORADO

1973

33⅓ RPM

Morehead State University

Side 1

STEREO
USR 5207

JAZZ ENSEMBLE

Gene Deaton, Conductor

QUEBEC CITY — Dave Eshelman

FOUR OTHERS — Jimmie Giuffre

THETIS — Hank Levy

audicom corporation

DENVER, COLORADO

1973

33⅓ RPM

Morehead State University

Side 2

STEREO
USR 5207

JAZZ ENSEMBLE

Gene Deaton, Conductor

GROOVE MERCHANT — Richardson/Nordal
STELLA BY STARLIGHT — Nelson Riddle
SATURDAY IN THE PARK — Robert Lamm
BLUES AND THE ABSTRACT TRUTH — Nordal

NEW LIFE PRODUCTIONS

presents

STEVE SMITH

and

CCG-64881

Stereo

SIDE ONE

BORN AGAIN

1. One Day Jesus
2. What Kind of Man
3. I'm Not Religious
4. Glory Road
5. Bless The Lord

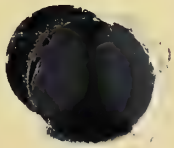
NEW LIFE PRODUCTIONS

presents

STEVE SMITH
and

CCG-64881
Stereo

SIDE TWO



BORN AGAIN

1. Walking On Water
2. My God Is Real
3. Going To Heaven
4. Faith
5. We Must Believe

DOMINIK De LAUFF

A

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De Lauff Publ.

DD 2119
BMI

1. DREAM'S
2. FANTASY

P.O. BOX 2151
SAN ANSELMO, CA 94960

DOMINIK De LAUFF

B

© 1984
De Lauff Publ.

DD 2119
BMI

3. ON OUR OWN
4. SUCCESS

P.O. BOX 2151
SAN ANSELMO, CA 94960


BALL
CUSTOM
RECORD
HIGH FIDELITY
CUS-72-001-A
STEREO
SIDE 1
ON TOUR
Bethany Folk-Rock Group
Fred Krueger, Director
1. ALLELU
2. AMAZING GRACE
3. COME MY BROTHERS
4. DAKOTA HYMN
5. EASTER SONG
6. ENTER HERE, O LORD
7. FROM THE DEPTHS
8. HE HAS LIFE RESTORED
9. HERE, O LORD
10. I AM THE RESURRECTION
I LIFT UP MY EYES



CUSTOM

RECORD

HIGH FIDELITY

CUS-72-001-B

STEREO
SIDE 2

ON TOUR

Bethany Folk-Rock Group

Fred Krueger, Director

1. I'LL NEVER CONTENTED BE
2. LET ALL MORTAL FLESH
3. LORD OF THE DANCE
4. RUSSIAN ALLELUIA
5. HOUSE OF THE LORD
6. THE KING OF GLORY
7. THIS IS MY BODY
8. WE NEED CHRIST TO BE FREE
9. WE OFFER YOU THIS DAY
10. THE WAY TO SAN JOSE
11. GOOD MORNING, STARSHINE



CUSTOM

RECORD
HIGH FIDELITY

CUS-72-001-C

STEREO
SIDE 3

ON TOUR

Bethany Folk-Rock Group

Fred Krueger, Director

1. COME IN PILGRIM
2. IT'S A BRAND NEW DAY
3. BLOW WIND
4. SING FREEDOM
5. WHAT CAN A MAN SAY?
6. ALL THAT WE HAVE
7. OUR FATHER



CUSTOM

RECORD
HIGH FIDELITY

CUS-72-001-D

STEREO
SIDE 4

ON TOUR

Bethany Folk-Rock Group

Fred Krueger, Director

1. TELL THE WORLD
2. THE LORD BE WITH YOU
3. WHAT A GREAT THING IT IS
4. I DON'T KNOW HOW TO LOVE HIM
5. SING FREEDOM
6. BLOW WIND
7. JOY

ZYTO RECORDS

I'M GLAD TO BE HERE

Richard H. Ellis

SIDE A



(NISE A-63)

1. INTRODUCTION-SERGEANT CLOUD
   I'M GLAD TO BE HERE (4:45)
2. MEANS SO MUCH TO ME (3:20)
3. YOUR LOVE WAS MISSING (3:20)
4. WHEN WILL WAR BE OVER (2:45)

Produced through the facilities of
NISE PRODUCTIONS INC. P. O. Box 5132, Phila., Pa. 19141

ZYTO RECORDS

I'M GLAD TO BE HERE

Richard H. Ellis

SIDE B



(NISE B-64)

1. THE GREATEST LOVE (2:30)
2. COME INTO MY LIFE (5:00)
3. FREEDOM AND JUSTICE (6:20)
4. DO IT TOGETHER (3:15)
5. YOU'VE GOTTA HAVE LOVE (4:30)

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ARISTA RECORDS

THE BRECKER BROTHERS
DON'T STOP THE MUSIC

AL 4122
(AL 4122 SA)
℗ 1977 Arista Records, Inc.

SIDE 1
33 1/3 RPM

1. FINGER LICKIN' GOOD (3:58)
   (Randy Brecker/Ticky Brecker)
2. FUNKY SEA, FUNKY DEW (6:13)
   (Michael Brecker)
3. AS LONG AS I'VE GOT YOUR LOVE (4:15)
   (D & B Billard)
4. SQUIDS (7:45)
   (Randy Brecker)

PRODUCED BY JACK RICHARDSON
for Backer Productions
and Nimbus 9 Productions, Ltd.
Executive Producer: Steve Backer

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PAUL CHERNOCK

Sings

Special Love Songs for Special Lovers

Side One
33 1/3 RPM

Stereo
KM 2919

1. Kirks Love Song — Kirk Olson
2. Sail Away Love — Paul Chernock
3. Love Song for Judy — Paul Chernock
4. Swing Low Sweet Chariot — Traditional

PAUL CHERNOCK

Sings

Special Love Songs for Special Lovers

Side Two
33 1/3 RPM

Stereo
KM 2919

1. To Lovers Dancing — Paul Chernock
2. Blow The Wind Away — Paul Chernock
3. Song For Kam — Paul Chernock
4. Piper — Kirk Olson

alco

RESEARCH and ENGINEERING, CO.

6201 Santa Monica Blvd., Los Angeles, Calif. 90038

(213) 466-1101

TEST PRESSING

MA#_____

Time A

Record#_____

LABEL_____

TITLE_____

alco

RESEARCH and ENGINEERING, CO.

6201 Santa Monica Blvd., Los Angeles, Calif. 90038
(213) 466-1101

TEST PRESSING



MA#_____ Time_____

Record#_____

LABEL_____

TITLE_____



Crane Records

AR 4621
Side 1

Produced by
T. Krane
and
Fred Merle

1. IT'S NOT WHAT YA GOT
2. I NEED YOU
3. HUNG DOWN BELOW
4. SOMEPLACE TO BE
5. BUMPIN SAXES



Crane Records

AR 4621
Side 2

Produced by
T. Krane
and
Fred Merle

1. DUSTY BOOTS
2. WE'RE GONNA GET IT ON
3. LOVING YOU IS LIVING
4. ONLY IN THE SOAPS
5. TAXI


THE CIVILIANS
45rpm
SIDE A
DRUG FREE
c1987
LP VERSION 4:00
EXTENDED VERSION 5:59
AMARO RECORD MFG., INC.
5200 West 83rd Street Los Angeles, CA 90045


CIVILIANS
45rpm
SIDE B
TAKE A LISTEN
c1987
EXTENDED VERSION 6:45
LP VERSION 5:16
AWARD RECORD MFG., INC.
5200 West 83rd Street Los Angeles, CA 90045

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S.O.L. INTERNATIONAL RECORDS

® S.O.L.™

INTERNATIONAL

RECORDS

T. R. MURCY®

THE MEANINGS OF CHRISTMAS

(One for You, One for Me)

SIDE 1

SOL 2040

(SOL - 2040 A)

1. Introduction (:24)
2. F.M. Mix (4:27 BMI)

(T.R. MURCY)

S.O.M. Publ. Co. BMI

Produced by David J. Chalmers® for

S.O.L. International Records, Inc.

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SIDE A

RRR LP-001

EXTRA, EXTRA
EXTRA, EXTRA . . Radio Mix

Triple R. Productions
Management: (415) 716-1025 Message
(415) 273-2431



SIDE Z

RRR LP-001

EAT THIS • MY GIRL

CHAOS

Triple R. Productions
Management: (415) 716-1025 Message
(415) 273-2431

LONG-PLAYING • 33 1/3 R.P.M. MICROGROOVE

Postgraduate Seminars: Diabetes— Concepts and Problems

Side 1



Number 1: The Early Phases of Diabetes Mellitus

Rachmiel Levine, M.D., Chairman

Panelists:

J. Vallance-Owen, M.D.

Stefan S. Fajans, M.D.

Rafael A. Camerini-Davalos, M.D.

David Morris Kipnis, M.D.

PRODUCED BY EXCERPTA MEDICA FOUNDATION AS A PROFESSIONAL SERVICE OF PFIZER LABORATORIES DIVISION, CHAS. PFIZER & CO., INC. N. Y., N. Y. 10017

LONG-PLAYING • 33 1/3 R.P.M. MICROGROOVE

Postgraduate Seminars: Diabetes— Concepts and Problems

Side 2



Number 1: The Early Phases of Diabetes Mellitus

Rachmiel Levine, M.D., Chairman

Panelists:

J. Vallance-Owen, M.D.

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Rafael A. Camerini-Davalos, M.D.

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RD
811.54
Wor
Lash mas Lib.

14 WARREN ST., N.Y.C.

WORD MUSIC -
THE POETRY OF TOBY LURIE
read by the poet

CMS 615

SIDE 1
(615-A)

band 1 - Conversation
band 2 - Unawareness
band 3 - Love
band 4 - Fugue & Variations
band 5 - I
band 6 - Waltz
band 7 - Oh Lord
band 8 - Uptight
band 9 - One Boy Has Died In The War

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33⅓ RPM

Play on any mono/stereo phono

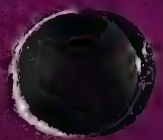
CMS

14 WARREN ST., N.Y.C.

WORD MUSIC -
THE POETRY OF TOBY LURIE

read by the poet

CMS 615



SIDE 2
(615-B)

band 1 - Simple Logic
band 2 - Climb On
band 3 - Revolution
band 4 - Nonsense
band 5 - Dow Chemical Jones
band 6 - Mantra
band 7 - Goodbye

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33⅓ RPM

Play on any mono/stereo phono

PLAY ONLY AT 33⅓ RPM
WITH SPECIAL MICROGROOVE EQUIPMENT
LATERAL CUT START OUTSIDE

COLUMBIA

Trade Marks Reg. U.S. Pat. Off. Marcas Registradas

ELECTRICAL TRANSCRIPTION

LONG PLAYING MICROGROOVE

FRANK LLOYD WRIGHT
TALKS TO AND WITH THE TALIESIN FELLOWSHIP

"ACOUSTICS"	TALIESIN WEST	APRIL 1951
FLLW IMPROVISES ON THE PIANO	TALIESIN	JULY 1951

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PLAY ONLY AT 33⅓ RPM
WITH SPECIAL MICROGROOVE EQUIPMENT
LATERAL CUT START OUTSIDE

COLUMBIA

Trade Marks Reg. U.S. Pat. Off. Marcas Registradas

ELECTRICAL TRANSCRIPTION

LONG PLAYING MICROGROOVE

FRANK LLOYD WRIGHT
TALKS TO AND WITH THE TALIESIN FELLOWSHIP

FLLW READS FRAGMENTS FROM WALT WHITMAN

TALIESIN AUGUST 1951

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WITH SPECIAL MICROGROOVE EQUIPMENT
LATERAL CUT START OUTSIDE

COLUMBIA

Trade Marks Reg. U.S. Pat. Off. Marcas Registradas

ELECTRICAL TRANSCRIPTION

LONG PLAYING MICROGROOVE

FRANK LLOYD WRIGHT
TALKS TO AND WITH THE TALIESIN FELLOWSHIP

"ADDRESS TO THE JUNIOR A.I.A." NEW YORK JUNE 1952
(RECORDED AT TALIESIN September 1952)

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PLAY ONLY AT 33⅓ RPM
WITH SPECIAL MICROGROOVE EQUIPMENT
LATERAL CUT START OUTSIDE

COLUMBIA

Trade Marks Reg. U.S. Pat. Off. Marcas Registradas

ELECTRICAL TRANSCRIPTION

LONG PLAYING MICROGROOVE

FRANK LLOYD WRIGHT
TALKS TO AND WITH THE TALIESIN FELLOWSHIP

"ADDRESS TO THE JUNIOR A.I.A." NEW YORK JUNE 1952
(RECORDED AT TALIESIN September 1952)

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XTV 18350

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DIGNITY

33⅓ RPM
SIDE 1

Singing by
PHIL MASON
LP-100-A

THE DAY CONGRESS SHOOK

Attorney DONALD WARDEN

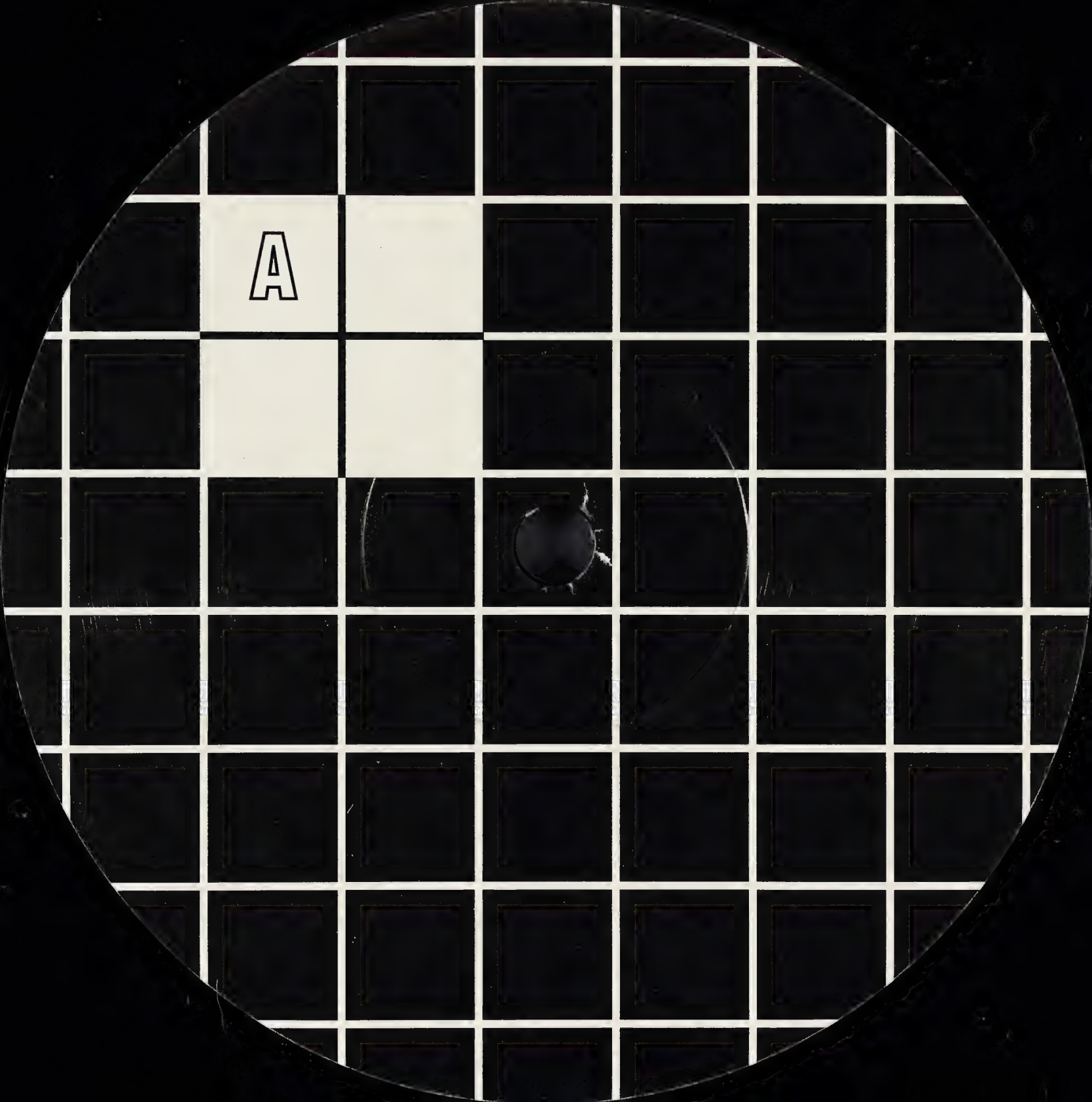
DIGNITY

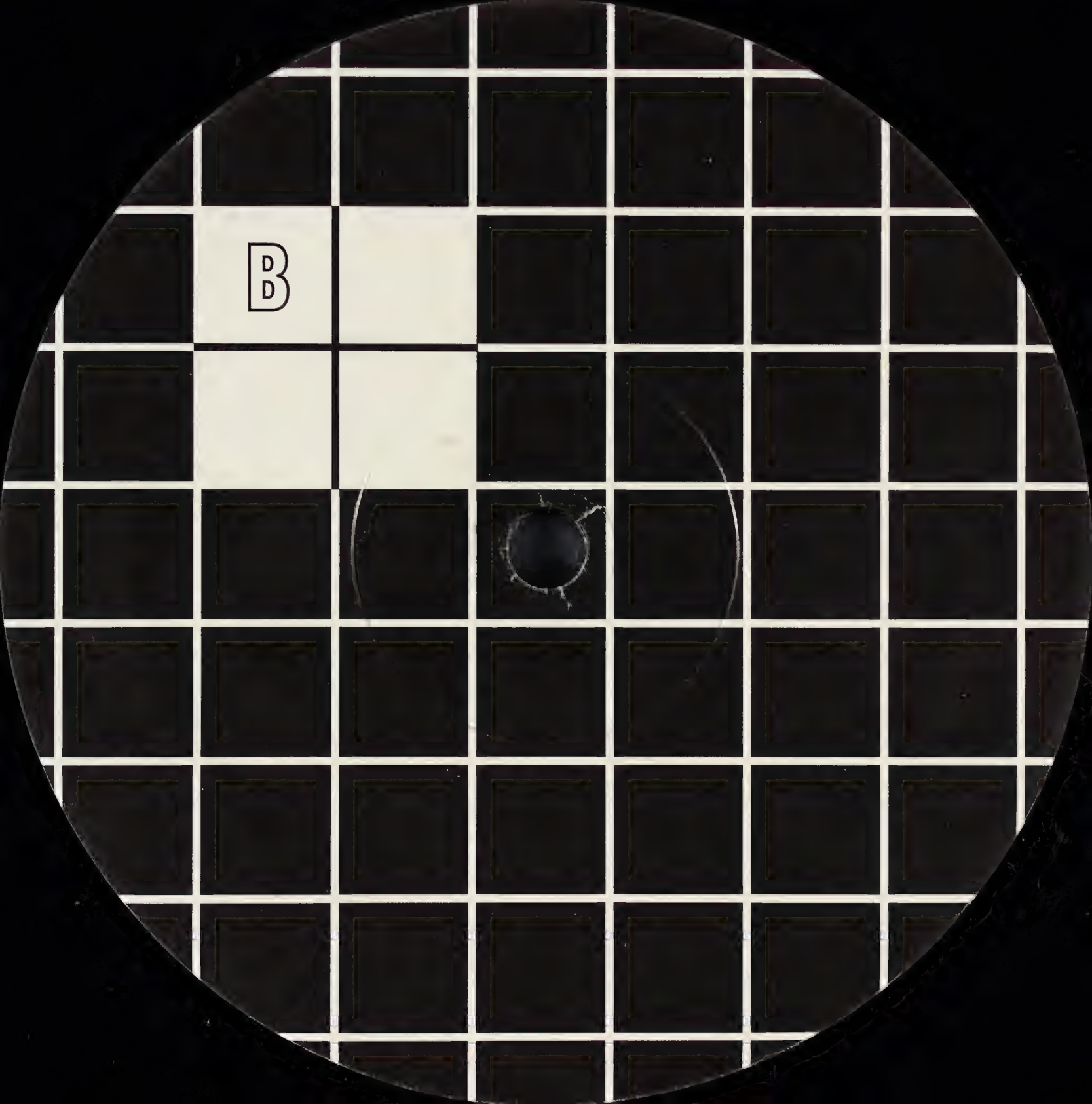
33⅓ RPM
SIDE 2

Singing by
PHIL MASON
LP-100-B

THE DAY CONGRESS SHOOK

Attorney DONALD WARDEN


A


B
D
D

SCRAP!

RECORDS

BILLY PRESENTS:

"THE PSYCHEDELIC UNKNOWNS"

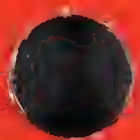
MONO

SCLP 3

AN ALL PURPOSE RECORD

VOL. 8

SIDE A



1. Ever Lovin' Man-**The Loved Ones**
2. Survival-**The Ladds**
3. I Love You-**Tony Rivers & The Castaways**
4. When I Get Home-**Hoppi & The Beau Heems**
5. No Time To Rhyme-**The Spirit**
6. Don't Ever Leave Me-**The Villians**
7. I'm Really Sorry-**The Jujus**
8. Gather My Things And Go-**Limey & The Yanks**
9. I Will Be Free-**The Poor Boys**
10. Mrs. Griffith-**The Rubber Maze**

SCRAP!

RECORDS

BILLY PRESENTS:

"THE PSYCHEDELIC UNKNOWNS"

MONO

SCLP 3

AN ALL
PURPOSE
RECORD

VOL. 8

SIDE B

1. I Want You-**Tony & Terry**
2. So Little Time-**The "D" Men**
3. Fear Of The Rain-**The Ill Winds**
4. Rhoda Mendelbaum-**The Doughboys**
5. Tompkin's Square-**The Harbingers**
6. Honey and Gall-**The Avant Garde**
7. Time Was-**The Chosen Lot**
8. The Angry Desert-**The Sound Offs**
9. Sandstorm-**The Fatimas**
10. On Sunset-**The Decades**

RAINBOW

A WORLD OF COLORFUL SOUND

LUCIFER
THE SATANIC ANGEL OF LIGHT

by CHARLES MASSEGEE

R-2016-LPS
DUAL-O-PHONIC

SIDE 1
33⅓ RPM
ZB-3358

1. WHO MADE GOD?
2. WHO MADE THE DEVIL?
3. WHERE DID SIN ORIGINATE?
4. WHY DID GOD CREATE EVIL?
5. WHY DID GOD MAKE HELL?

MANUFACTURED BY CAPITOL RECORDS INC. • CUSTOM SERVICES DEPARTMENT
RAINBOW RECORDS — BOX 24500 — DALLAS, TEXAS

RAINBOW

A WORLD OF COLORFUL SOUND

LUCIFER
THE SATANIC ANGEL OF LIGHT

by CHARLES MASSEGEE

R-2016-LPS
DUAL-O-PHONIC

SIDE 2
33⅓ RPM
ZB-3359

6. WHERE IS THE DEVIL NOW?
7. WHY DOES THE DEVIL WANT US TO GO TO HEAVEN?
8. WHAT IS THE DEVIL'S PURPOSE ON EARTH?
9. HOW CAN WE DISTINGUISH THE DEVIL'S WORK FROM GOD'S WORK?
10. HOW CAN WE CONQUER SATANIC POWERS?

MANUFACTURED BY CAPITOL RECORDS INC. • CUSTOM SERVICES DEPARTMENT
RAINBOW RECORDS — BOX 24500 — DALLAS, TEXAS

VOCABULARY STUDIES

WRITTEN BY DR. BERGEN EVANS

NARRATED BY ROBERT S. BREEN

50 KEY WORDS

2

VOLUME 2 SIDE ONE

FOR USE WITH VOL. 2 STUDY MANUAL

VOCAB 101 XCTV 9994

1. ABHOR TO CIRCUMSPECT
2. CONTRABAND TO GARRULOUS
3. GESTICULATE TO MYRIAD
4. NARCISSISTIC TO RECALCITRANT
5. RESTIVE TO VITIATED

33⅓ RPM

MFG. IN U.S.A.
© 1958 VOCAB RECORDS

VOCABULARY STUDIES

WRITTEN BY DR. BERGEN EVANS

NARRATED BY ROBERT S. BREEN

50 KEY WORDS

2

VOLUME 2 SIDE TWO

FOR USE WITH VOL. 2 STUDY MANUAL

VOCAB 101 XCTV 9995

1. ABNEGATION TO CONTUMELY
2. DEPRECATE TO HARBINGER
3. HYPOCHONDRIAC TO OSTENTATIOUS
4. PARADOX TO SATIATED
5. STACCATO TO WANTON

33⅓ RPM

MFG. IN U.S.A.
© 1958 VOCAB RECORDS



PRESENTS

33⅓ RPM

SIDE 1

PLAN 4

"INTENSIFIED SEX FOR COUPLES"

© 1975 A.J.G. CONSULTANTS CORP.
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PRESENTS

33⅓ RPM

SIDE 2

PLAN 4

"INTENSIFIED SEX FOR COUPLES"

© 1975 A.J.G. CONSULTANTS CORP.
℗ 1975 A.J.G. CONSULTANTS CORP.


Capitol
FEEL YOUR GROOVE
BEN SIDRAN
Stereo
ST-825
(ST 1-825)
Side 1
1. LEO'S MY NAME 2:30
2. POOR GIRL 3:18
3. RACINE BOVINE 2:56
4. ABOUT LOVE 2:58
5. FEEL YOUR GROOVE 7:15
All Selections Written by Ben Sidran
All Selections ASCAP
Mfd. by Capitol Records, Inc., A Subsidiary of Capitol Industries, Inc., U.S.A.
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Capitol
FEEL YOUR GROOVE
BEN SIDRAN
Stereo
ST-825
(ST 2-825)
Side 2
1. THAT FINE DAY 3:53
2. ALEXANDER'S RAG TIME BRAND 3:20
3. TRY 3:56
4. MY WIFE 2:33
5. THE BLUES IN ENGLAND 4:00
6. SPREAD YOUR WINGS 2:20
All Selections Written by Ben Sidran
All Selections ASCAP
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SPORTS STARS ENTERPRISES, INC., HOUSTON, TEXAS 77027

"VOICE OF THE PROFESSIONALS"

INSTRUCTIONAL RECORDS

SIDE ONE

HEC-899

BROOKS ROBINSON: THEORY OF FIELDING

WITH LEN JOHNSON

MAJOR LEAGUE BASEBALL PLAYERS
MLB

©1968-MLBPA

SPORTS STARS ENTERPRISES, INC., HOUSTON, TEXAS 77027

"VOICE OF THE PROFESSIONALS"

INSTRUCTIONAL RECORDS

SIDE TWO

HEC-900

BROOKS ROBINSON: THEORY OF FIELDING

WITH LEN JOHNSON

MAJOR LEAGUE BASEBALL PLAYERS
MLB

1968-MLBPA

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SEVEN-SEAS

33⅓ RPM

STEREO

"MILANO CALIBRO 9"
-PRELUDIO, TEMA, VARIAZIONI E CANZONA

Licensed by
FONIT-CETRA
; Italy

GXF-2042
S. 8091
(SILBT 9074) S
NO. 1
(2 Sides)
℗ 1979

JASRAC

1. PRELUDIO *(L. E. Bacalov)*
2. TEMA *(L. E. Bacalov)*
3. VARIAZIONE I (To Pinius) *(Osanna)*
4. VARIAZIONE II (My Mind Files) *(Osanna)*

OSANNA

Arrangiamenti e direzione :
LUIS ENRIQUEZ BACALOV

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SEVEN-SEAS

33⅓ RPM

STEREO

"MILANO CALIBRO 9"
-PRELUDIO, TEMA, VARIAZIONI E CANZONA

Licensed by
FONIT-CETRA
; Italy

GXF-2042
S. 8092
(SILBT 9075) S
NO. 2
(2 Sides)
℗ 1979

JASRAC

1. VARIAZIONE III (Shuum...) *(Osanna)*
2. VARIAZIONE IV (Tredicesimo Cortile) *(Osanna)*
3. VARIAZIONE V (Dianalogo) *(Osanna)*
4. VARIAZIONE VI (Spunti dallo spartito N°14723/AY del Prof. Imolo Meninge) *(Osanna)*
5. VARIAZIONE VII (Poslzione Raggiunta) *(Osanna)*
6. CANZONA (There will be time) *(Bardotti, Bardazzi, Bacalov)*

OSANNA

Arrangiamenti e direzione :
LUIS ENRIQUEZ BACALOV

MANUFACTURED BY KING RECORD CO., LTD. TOKYO, JAPAN



45 RPM
STEREO
SIDE 2

26

812 164-1 DJ
83 CS 395
PROMOTIONAL COPY
NOT FOR SALE

I'M OUT TO CATCH (LP VERSION) 6:20
(R. Cason)
Jim-Edd Music/Child Care Music (BMI)
Produced by Leon Haywood for Evejim Productions
From album 422-810 304-1 M-1 "IT'S ME AGAIN"
℗ 1983 PolyGram Records, Inc.

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.



Pauline Oliveros
The Wanderer

Lovely Music

STEREO SIDE *A*

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The Wanderer (19:00)

VR 1902



Pauline Oliveros
The Wanderer

Lovely Music

STEREO SIDE **B**

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Horse Sings From Cloud (14:00)

VR 1902

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1



THE JOY OF WINE

A PRODUCT OF THE VIDELE® CORPORATION, ©1965, DALLAS, TEXAS

2



THE JOY OF WINE

SIEGLER HEATER COMPANY

Presents

PAT BUTTRAM

(LISTEN TO THIS SIDE FIRST)

33-1/3 RPM
Long Play

EW-1117
Side 1



Produced By
E W R & R
Chicago

MO8P-1117

SIEGLER HEATER COMPANY

Presents

THE HALLORAN QUARTET

(LISTEN TO THE OTHER SIDE FIRST)

33-1/3 RPM
Long Play

EW-1117
Side 2

Produced By
E W R & R
Chicago

MO8P-1119

PAUL HORN

"Dream Machine"

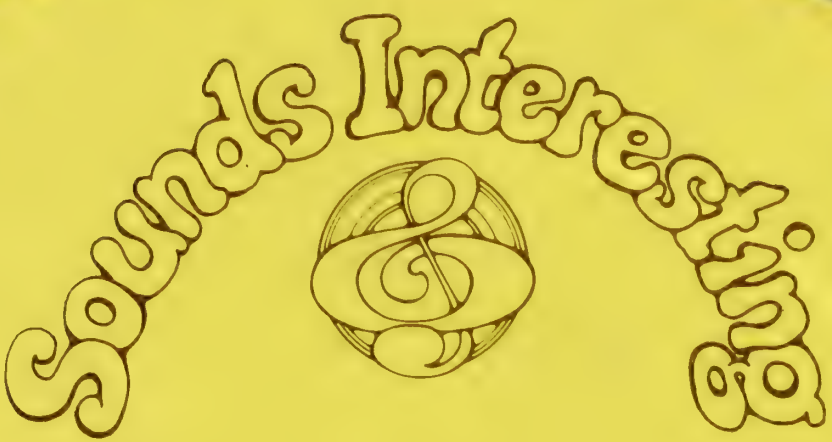
Undercurrents

STEREO **TIME—5:40**

M7032SP

Written by Lalo Schifrin
Produced by Al Schmitt
Executive Producer—Paul Horn for V.I.P. Ltd.
Scherzo Music Inc. (BMI)

©℗1978 MUSHROOM RECORDS, INC.
Manufactured and Distributed by
Mushroom Records Inc., L.A. CA



THE BOSTON INCEST ALBUM

SILP 005

SIDE ONE
Stereo

1. **AM - The Marshalls** (Barry Marshall) 2:50
2. **WALK AWAY RENEE - Willie 'Loco' and the Baboon Band** (Brown, Calilli, Sansone) 2:36
3. **A MATTER OF TIME - The Peytons** (Dave McDowell) 2:05
4. **STREETWALKER - The Sidewinders** (Andy Paley, Jonathan Paley) 2:23
5. **ROUGH SCHOOL YEAR - Christen and the Notes** (Erik Lindgren, Charles P. Lamey) 3:37
6. **ONE RIGHT WAY TO WIN ME - The Fugitives** (Erik Lindgren) 3:57
7. **IT'S SURPRISING (What A Little Change Can Do) - Professor Anonymus** (Bobby Hyde) 2:44

SOUNDS INTERESTING RECORDS,
P.O. BOX 54, STONE HARBOR, N.J. 08247

Sounds Interesting

THE BOSTON INCEST ALBUM

SILP 005

SIDE TWO
Stereo

1. **IN WITH THE OUTS - Willie 'Loco' and the Baboon Band** (Erik Lindgren, Charles P. Lamey) 3:29
2. **RIGHT NOW AND NOT LATER - The Marshalls** (Moseley, Bateman, Hollon) 3:04
3. **JUST CAN'T BE - The Fugitives** (Erik Lindgren, Lee Fesman) 3:07
4. **LITTLE LATIN LUPE LU - Erik Lindgren** (Phil Medley) 2:21
5. **YOU ARE CORDIALLY INVITED TO MY DEATH - The Reflectors** (Jonathan Paley) 3:50
6. **NO HORS D'OEUVRES - Eric Rose** (Eric Rose) 2:12
7. **BUSTED - Lynch and the Mob** (H. Howard) 2:36

SOUNDS INTERESTING RECORDS,
P.O. BOX 54, STONE HARBOR, N.J. 08247


Covenant
records
2 Riverside Drive, New York, N. Y. 10023
GATES OF FREEDOM
(A Religious/Rock Service for the Reading of Scripture)
Covenant
Records
#6312
Stereo
33 1/3 RPM
Side 1
Music by RAYMOND SMOLOVER
1. MA TOVU
2. TZUR YISRAEL
3. K'DUSHAH
4. GRANT US PEACE
5. KADDISH
HAV'DALAH SERVICE by JOSHUA JACOBSON
6. ELIYAHU HANAVIY
7. HAMAV'DIYL


Covenant
records
2 Riverside Drive, New York, N. Y. 10023
GATES OF FREEDOM
(A Religious/Rock Service for the Reading of Scripture)
Covenant
Records
#6312
Stereo
33 1/3 RPM
Side 2
Music by RAYMOND SMOLOVER
1. THE EARTH IS THE LORD'S
2. S'U SH'ARIYM
3. HAVU GODEL—Baruch Shenatan Torah
4. BEYT YAACOV—Sh'ma-L'Cha Adonay
5. BLESSING—Reading of Scripture—BLESSING
6. HODO AL ERETZ
7. THE LAW OF THE LORD
8. EYTZ CHAYIYM—Hashiyveynu

CLEARING

ABERDEEN ACME RECORDS

RTP 6673 A
STEREO

33 1/3 RPM

1. MORNING HAS BROKEN (E. Farjeon)
2. MORNING LIGHT (V. Frazer)
3. SUNSHINE MAN (S. Benson)
4. SHE'S LEAVIN' (S. Benson)
5. GREYHOUND BUS SONG (J. Minkoff)
6. THE FIRST TIME (Brewer-Minkoff)

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CLEARING

ABERDEEN ACME RECORDS

RTP 6673 B
STEREO

33 1/3 RPM

1. THE CHURCH WHERE WE GOT MARRIED (J. Brewer)
2. EVE (J. Minkoff)
3. SETH (J. Brewer)
4. WHEN I WAS A YOUNG BOY (L. Brewer)
5. MY FATHER (S. Benson)
6. CLEARING (J. Minkoff)

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1. SEPTEMBER – 3:37
2. SHINING STAR – 3:01

SOUNDS LIKE EARTH, WIND & FIRE

Mirror Image

SPC-3720-A



SIDE 1

STEREO

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3. AFTER THE LOVE HAS GONE – 3:56
4. SINGASONG – 3:33
5. BOOGIE WONDERLAND – 4:47

A Product of Pickwick International, Inc. Minneapolis, MN Printed in U.S.A.

1. FANTASY – 3:53
2. THAT'S THE WAY OF THE WORLD – 4:59

SOUNDS LIKE EARTH, WIND & FIRE

Mirror Image

SPC-3720-B



SIDE 2

STEREO

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3. GETAWAY – 3:47
4. STAR – 3:51

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Capitol
Space Hymn
Lothar And The Hand People
ST-247
(ST I-247)
Stereo
Side I
1. Yes, I Love You BMI 3:48
(Conly-Emelin-Flye-Ford-King)
2. Today Is Only Yesterday's Tomorrow BMI 5:20
(Conly-Emelin-Flye-Ford-King)
3. Midnight Ranger BMI 3:20
(Conly-Emelin-Flye-Ford-King)
4. Sister Lonely BMI 2:39
(Conly-Emelin-Flye-Ford-King)
5. Wedding Night
For Those Who Love BMI 4:24
(Conly-Emelin-Flye-Ford-King)
Produced By Nickolas Venet
Mfd. by Capitol Records, Inc., A Subsidiary of Capitol Industries, Inc., U.S.A.
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Capitol
Space Hymn
Lothar And The Hand People
ST-247
(ST 2-247)
Stereo
Side 2
1. Heat Wave BMI 3:35
(Holland-Dozier--Holland)
2. Say, "I Do!" BMI 2:54
(Conly-Emelin-Flye-Ford-King)
3. What Grows On Your Head? BMI 3:09
(Conly-Emelin-Flye-Ford-King)
4. Sdrawkcab BMI 3:55
(Conly-Emelin-Flye-Ford-King)
5. Standing On The Moon (Space Hymn)
(Conly-Emelin-Flye-Ford-King) BMI 7:15
Produced By Nickolas Venet
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LYRICHORD
MASTER DRUMMER FROM GHANA
Mustapha Tettey Addy
exceptional LP records for the discerning listener
LLST 7250 B
STEREO
SIDE 2
STEREO
1. Kpanlogo Drums and Song
2. Gome Drum and Songs
3. Oo-Ya
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ESYNC
RECORDS
EDEN'S REBELS
ESY-003
© ℗ 1985
MASTERED BY
MIKE FULLER
33 1/3
R.P.M.
BANG BANG (3:22) ASCAP
WILD ONES (2:50) ASCAP
ALL SONGS WRITTEN AND
COMPOSED BY SMILIN' IKE
RECORDED AT SYNC STUDIOS, MIAMI, FL.


ESYNC RECORDS P.O. BOX 380621, MIAMI, FL. 33238
ESYNC
RECORDS
EDEN'S REBELS
ESY-003
© ℗ 1985
MASTERED BY
MIKE FULLER
33 1/3
R.P.M.
TROUBLE (5:17) ASCAP
KING OF THE COWBOYS (3:20) ASCAP
ALL SONGS WRITTEN AND
COMPOSED BY SMILIN' IKE
RECORDED AT SYNC STUDIOS, MIAMI, FL.

The Bergen Evans VOCABULARY Program*

VOL. 1 SIDE ONE

VOCAB 100

33⅓ RPM

50 Functional Words

Acumen to Wry

Written by Dr. Bergen Evans

Narrated by Robert S. Breen

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XCTV 9792

*formerly Practical Vocabulary Improvement Series

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The Bergen Evans VOCABULARY Program*

VOL. 1 SIDE TWO

VOCAB 100

33⅓ RPM

50 Functional Words

Abject to Vituperation

Written by Dr. Bergen Evans

Narrated by Robert S. Breen

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The Bergen Evans VOCABULARY Program*

VOL. 2 SIDE ONE

VOCAB 101

33⅓ RPM

50 Functional Words

Abhor to Vitiated

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Narrated by Robert S. Breen

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The Bergen Evans VOCABULARY Program*

VOL. 2 SIDE TWO

VOCAB 101

33⅓ RPM

50 Functional Words

Abnegation to Wanton

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Narrated by Robert S. Breen

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The Bergen Evans VOCABULARY Program*

VOL. 3 SIDE ONE

VOCAB 102

33⅓ RPM

50 Functional Words

Abominate** to **Vindictive

Written by Dr. Bergen Evans

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The Bergen Evans VOCABULARY Program*

VOL. 3 SIDE TWO

VOCAB 102

33⅓ RPM

50 Functional Words

Abrogate to Vogue

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The Bergen Evans VOCABULARY Program*

VOL. 4 SIDE ONE

VOCAB 103

33⅓ RPM

50 Functional Words

Aborigine** to **Voluble

Written by Dr. Bergen Evans

Narrated by Robert S. Breen

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The Bergen Evans VOCABULARY Program*

VOL. 4 SIDE TWO

VOCAB 103

33⅓ RPM

50 Functional Words

Abort to Voracious

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Narrated by Robert S. Breen

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The Bergen Evans VOCABULARY Program*

VOL. 5 SIDE ONE

VOCAB 104

33⅓ RPM

50 Functional Words

Acerbity to Visage

Written by Dr. Bergen Evans

Narrated by Robert S. Breen

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The Bergen Evans VOCABULARY Program*

VOL. 5 SIDE TWO

VOCAB 104

33⅓ RPM

50 Functional Words

Acquiesce to Vociferous

Written by Dr. Bergen Evans

Narrated by Robert S. Breen

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XCTV 10047

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NOW

You Can Dance



the CHA-CHA

252

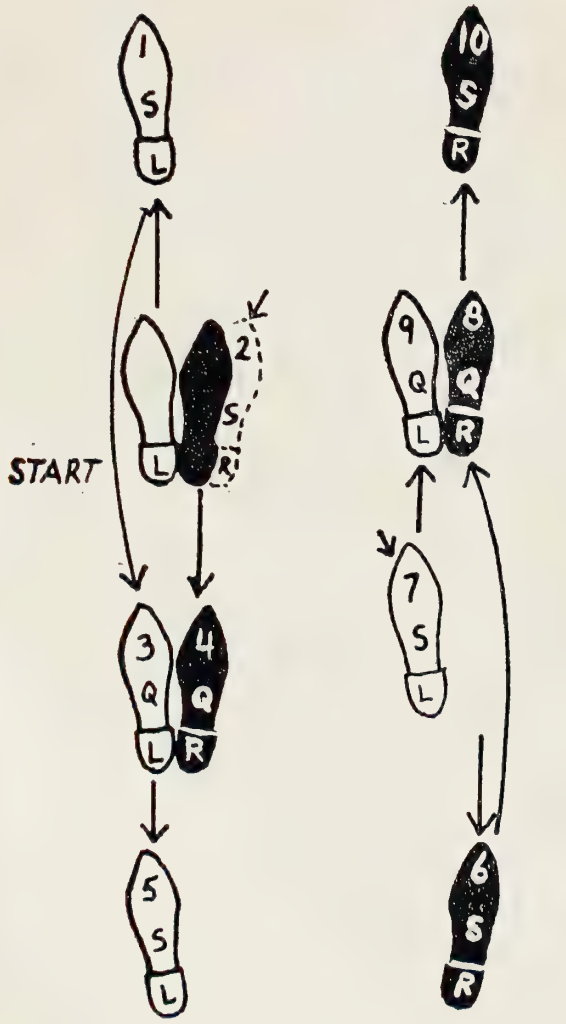
EDUCATIONAL HOME STUDY SERIES

Dance Records

HHP—355

NOW YOU CAN DANCE

The Cha-Cha



FWD BASIC BKWD BASIC

CODE: Numbers indicate sequence of steps
S – Means slow – one full count
Q – Means quick – one half count

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LOOK -- LISTEN — THEN DANCE.

First study the printed instructions on this jacket then play band 1 of Side 1 of the record on your phonograph and step each time the beep sounds. This will give you the correct rhythm of the step. When you think you know it well enough to do without the beep then try band 2. Next flip the record and practice to Side 2. You can practice and perfect this step with or without a partner.

ONCE YOU HAVE LEARNED THE TEN BASIC STEPS IN THIS SERIES YOU SHOULD HAVE NO DIFFICULTY WITH MORE ADVANCED INSTRUCTION. MAY WE SUGGEST YOU SEND FOR A COMPLETE BOOKLET ON THE DANCE OF YOUR CHOICE, ONLY $2.75.

For a free catalogue of records for ballroom dancers write

Hoctor Dance Educational Records, Waldwick, N. J.

Ptd. in U. S. A.

NOW

You Can Dance



the LINDY

EDUCATIONAL HOME STUDY SERIES



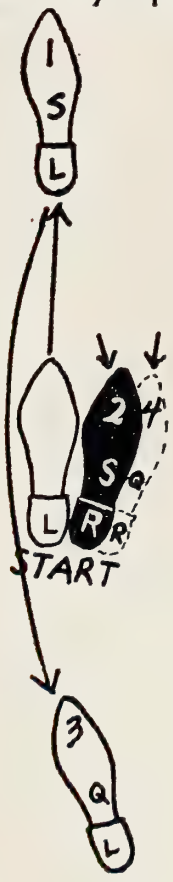
HHP—353

NOW YOU CAN DANCE

The Lindy

HOCTOR 45 RPM BALLROOM INSTRUCTION RECORDS

LINDY (Swing) SINGLE
Start in open position.
Note lady's part.



Man		Lady
1. L Fwd	S (2 counts)	R Fwd
2. R In place	S (2 counts)	L In place
3. L Bwd	Q (1 count)	R Bwd
4. R In place	Q (1 count)	L In place

CODE: Numbers indicate sequence of steps
S – Means slow – one full count
Q – Means quick – one half count

HOCTOR DANCE RECORDS

For years HOCTOR Records have been recognized by leading Dance instructors throughout the world, as the finest in the Dance Educational field. Included in their large catalogue are instruction records for Tap, Ballet and Modern American Jazz. For teaching purposes there are no records that compare.

HOME STUDY COURSE

Now after years of research HOCTOR records, with the aid of the electronic beep have developed this Home Study course that you will find to be the ideal way to learn to dance.

FUN FOR FAMILY

Children and parents will have fun learning to dance this way. In an amazingly short time, just by following instructions, you will actually be dancing.

LOOK — LISTEN — THEN DANCE.

First study the printed instructions on this jacket then play band 1 of Side 1 of the record on your phonograph and step each time the beep sounds. This will give you the correct rhythm of the step. When you think you know it well enough to do without the beep then try band 2. Next flip the record and practice to Side 2. You can practice and perfect this step with or without a partner.

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NOW

You Can Dance



the RHUMBA

R54

EDUCATIONAL HOME STUDY SERIES

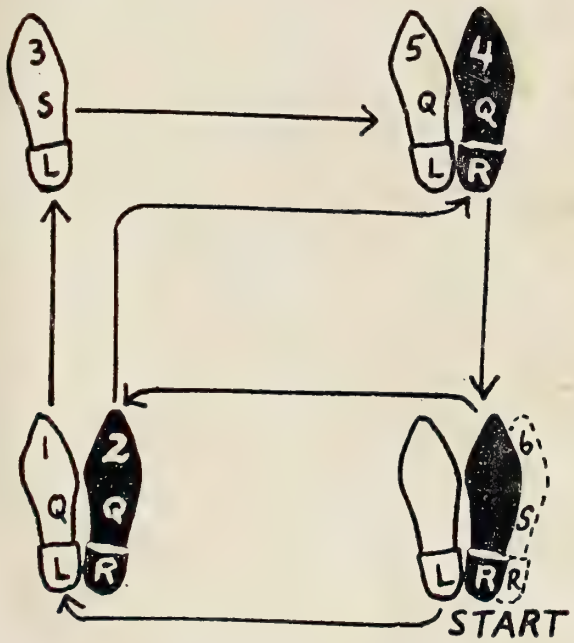
Dance Records

HHP—354

NOW YOU CAN DANCE

The Rhumba

Man's part described—lady does counterpart unless otherwise noted.



1. L Side—Q (1 count)
2. R Close—Q (1 count)
3. L Fwd—S (2 counts)
4. R Side—Q (1 count)
5. L Close—Q (1 count)
6. R Bwd—S (2 counts)

CODE: Numbers indicate sequence of steps
S – Means slow – one full count
Q – Means quick – one half count

HOCTOR 45 RPM BALLROOM INSTRUCTION RECORDS

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Ptd. in U. S. A.

C. BOOTS ROLLINS

PIONEER Records

#116

Katie Did



Dance & Call By: C. Boots Rollins



Pioneer Record Co.
P. O. Box 274
Celina, Tennessee

116

KATIE DID

OPENER–BREAK–CLOSER
Four little ladies chan go straight across the ring
Join eight hands, circle the left you go'
The ladies in the men sa shay and circle
The ladies in the men sa shay again
Do an alemande left with the corner
do si around your own
swing a little baby promenade go home
The only love she knew was a squaredance and he
never knew the love of katie did

FIGURE (twice for heads-twice for sides)
The heads square thru and get four hands you go
do a do-si-do go around the corner sue
Now swing thru two by two - boys run to the right
Now bend the line and do the right and left thru
You flutter wheel go full around and then slide thru
Swing on the corner swing and promenade
The only love she knew was a squaredance and he never
knew the love of katie did.

For dates contact C. Boots Rollins - 1267 Ellen Dr.,
Zanesville, Ohio Phone (614) 453-8723

THE NOBODYS

NO GUARANTEES



B-5385

Capitol RECORDS

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HECTOR Records

DIVISION OF DANCE RECORDS, INC.

PHIL & POLLY
REILLY
DANCE PRACTICE
SERIES
45 r.p.m.

HHP-355 B
Cha Cha

U. N. CHA CHA

(Bart Spero)

REPRODUCTION OF THIS RECORD
IS PROHIBITED

Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132

DIVISION OF DANCE RECORDS, INC.

PHIL & POLLY
REILLY
DANCE PRACTICE
SERIES
45 r.p.m.

HHP-353 A
SWING

BLUE SKIES

(I. Berlin)

REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
PHIL & POLLY
REILLY
DANCE PRACTICE
SERIES
45 r.p.m.
HHP-353 B
SWING
A. C. JUMP #2
(A. Conte)
REPRODUCTION OF THIS RECORD
IS PROHIBITED

Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132

DIVISION OF DANCE RECORD

R
54

Phil & Polly
Reilly
Dance Practice
Series

HHP-354 A
Rhumba
45 r.p.m.

THE LADY IN RED

(A. Wrubel)

REPRODUCTION OF THIS RECORD
IS PROHIBITED

HECTOR Records

DIVISION OF DANCE RECORDS, INC.

Phil & Polly
Reilly
Dance Practice
Series

HHP-354 B
Rhumba
45 r.p.m.

SIBONEY

(E. Lecuona)

REPRODUCTION OF THIS RECORD
IS PROHIBITED


PIONEER
Records
PIO-116 A
(SoN 112861)
SQUARE DANCE
WITH CALLS
KATIE DID
CALLER
TOMMY RUSSELL
MUSIC BY
"PIONEER BAND"
A DIVISION OF SQUARE TUNES RECORD CO., P. O. BOX 12223, KNOXVILLE, TENN.

PIONEER

Records



PIO-116 B

(SoN 112862)

SQUARE DANCE
INSTRUMENTAL

KATIE DID

MUSIC BY

"PIONEER BAND"

A DIVISION OF SQUARE TUNES RECORD CO., P. O. BOX 12223, KNOXVILLE, TENN.


Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132
R
58
45 R.P.M.
DANCE EDUCATIONAL
RECORD NO.
DH-621 A
RHUMBA
BARUMBA
(Conte)
REPRODUCTION OF THIS RECORD
IS PROHIBITED

HECTOR Records

DIVISION OF DANCE RECORDS, INC.



45 R.P.M.

DANCE EDUCATIONAL
RECORD NO.
DH-621 B

RHUMBA

MY SHAWL

(Cugat)

REPRODUCTION OF THIS RECORD
IS PROHIBITED


Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132
R
62
2:40
Z4KM-1181
H-677 A
RHUMBA
AHORA SEREMOS FELICE
(R. Hernandez)
REPRODUCTION OF THIS RECORD
IS PROHIBITED

HECTOR Records

DIVISION OF DANCE RECORDS



2:38

Z4KM-1182

H-677 B

RHUMBA

PRISIONERO DEL MAR

(Alcaraz-Cortazar)

REPRODUCTION OF THIS RECORD
IS PROHIBITED

E LAHL
106 COUNTRY CLUB DR
SAN FRANCISCO CA 94132

H Records

DIVISION OF DANCE RECORDS, INC.



H-1607 A
2:05
R4KM-4529

MEXICAN HAT
DANCE
32 MPM

Spec
906

LA RASPA

(D. Bennett)

REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
H-1607 B
1:30
R4KM-4530
PASO DOBLE
50 MPM
EL RELICARIO
(J. Padilla)
REPRODUCTION OF THIS RECORD
IS PROHIBITED

HECTOR Records

DIVISION OF DANCE RECORDS, INC.

H-1641 A

X4KM-0919



Harms, Inc.

ASCAP

TEA FOR TWO

(Youmans)

REPRODUCTION OF THIS RECORD
IS PROHIBITED

HECTOR Records

DIVISION OF DANCE RECORDS, INC.

H-1641 B

X4KM-0920

Morrow Music

Corp. BMI

EL BODEGUERO

(R. Egues)

REPRODUCTION OF THIS RECORD
IS PROHIBITED

E LAHL
106 COUNTRY CLUB DR
SAN FRANCISCO CA 94132

DIVISION OF DANCE RECO

CC
251



H-1641 A

X4KM-0919

Harms, Inc.

ASCAP

2:37

TEA FOR TWO

(Youmans)

REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
CCE
H-1641 B
X4KM-0920
Morrow Music
Corp. BMI
EL BODEGUERO
(R. Egues)
REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
H-2704 A
U4KM-0897
Williamson
Music, Inc.
ASCAP 1:30
OH, WHAT A
BEAUTIFUL MORNING
(Richard Rodgers)
REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
H-2704 B
U4KM-0898
Roosevelt
Music Co., Inc.
BMI 2:15
MAGIC TRUMPET
(Bert Kaempfert)
REPRODUCTION OF THIS RECORD
IS PROHIBITED


Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132
DIVISION OF DANCE RECOR
R
55
45 RPM
Time: 2:36
32 MPM
H-639 A
128
SPEAK LOW
(K. Weil)
REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
45 RPM
Time: 2:55
31 MPM
H-639 B
MIAMI BEACH RHUMBA
(I. Fields)
REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
H-1631-A
S4KM-6210
2:23
Tango
29 MPM
TANGO
658
ORCHIDS IN THE MOONLIGHT
(V. Youmans)
REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
H-1631-B
S4KM-6211
2:38
Tango
32 MPM
POEMA
REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
3.06
Studio Music
Corp.
ASCAP
H-1644 A
X4KM-0925
LA COMPARSITA
REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
Studio Music
Corp.
ASCAP
H-1644 B
X4KM-0926
A MEDIA LUZ
REPRODUCTION OF THIS RECORD
IS PROHIBITED

E LAHL
106 COUNTRY CLUB DR
SAN FRANCISCO CA 9

Records

DIVISION OF DANCE RECORDS, INC.



MPM 4Z

WALTZ

45-DH-609-A

J9-OW-0863

CHARMAINE

(Rapee-Pollack)

REPRODUCTION OF THIS RECORD
IS PROHIBITED

Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132

W
203

MPM 45

WALTZ

45-DH-609-E

J9-OW-0863

FASCINATION

(F. D. Marchetti)

REPRODUCTION OF THIS RECORD
IS PROHIBITED

E LAHL
106 COUNTRY CLUB DR
SAN FRANCISCO CA 94132

Records

DIVISION OF DANCE RECORDS

SW
170

SWING
1:53
37 MPM



H-648 A
Z4KM-0982

BEI MER BIST DU SCHON

SW

(Cann-Chaplin)

REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR Records
DIVISION OF DANCE RECORDS, INC.
SWING
2:50
36 MPM
H-648 B
Z4KM-0983
NEAR YOU
(F. Craig)
SW
REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
H-1633-A
S4KM-6214
2:05
AMER. F.T.
34 MPM
CALL ME IRRESPONSIBLE
(Van Heusen & Cahn)
REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
H-1633-B
S4KM-6215
2:02
AMER. F.T.
F T
SW
116
LOUISE
(L. Robin - R. Whiting)
REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
H-1619 A
2:21
INT'L. FOXTROT
30 MPM
120
I'M IN THE MOOD FOR LOVE
(McHugh - Fields)
REPRODUCTION OF THIS RECORD
IS PROHIBITED

Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132

FT
160

H-1619 B

2:20

INT'L. FOXTROT

30 MPM

IT'S THE TALK OF THE TOWN

(Jerry Livingston)

REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
45 RPM
Time: 2:30
34 MPM
H-653 A
Fox Trot
VOLARE
(M. Modugno)
REPRODUCTION OF THIS RECORD
IS PROHIBITED

Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132

DIVISION OF DANCE RECO

FT
165

45 RPM
Time: 1:57
40 MPM

H-653 B
Fox Trot

SURREY WITH THE FRINGE ON TOP

(Rodgers-Hammerstein)

REPRODUCTION OF THIS RECORD
IS PROHIBITED

Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132

DIVISION OF DANCE RECORDS

CC
256

CHA CHA
2:26
29 MPM



H-634 A

116

IN A LITTLE SPANISH TOWN

(M. Wayne)

REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS
PRACTICE
2:44
24 MPM
H-634 B
IN A LITTLE SPANISH TOWN
(M. Wayne)
REPRODUCTION OF THIS RECORD
IS PROHIBITED

HECTOR Records

DIVISION OF DANCE RECORDS, INC.

CHA CHA
2:18
29 MPM

H-637 A
TK4M-5433

WHISPERING

(Schonberger)

REPRODUCTION OF THIS RECORD
IS PROHIBITED

HECTOR
Records
DIVISION OF DANCE RECORDS, INC.

CHA CHA
2:15
30 MPM



H-637 B
TK4M-5434

ISLE OF CAPRI

(W. Grosz)

REPRODUCTION OF THIS RECORD
IS PROHIBITED


AT SUNDOWN
(When Love Is Calling Me Home)
(Walter Donaldson)
MCA RECORDS
FT/Sw
124
MCA-60107
(103,336)
Leo Feist, Inc. (ASCAP) (2:11)
ORIGINALLY RELEASED AS DECCA 25719 on 8-21-67
THE SLEWFOOT FIVE
©1980 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608

LARA'S THEME FROM "DOCTOR ZHIVAGO"

From the MGM Picture "Doctor Zhivago"
(Maurice Jarre)

MCA RECORDS



MCA-60107
(119,026)

Robbins Music
Corp. (ASCAP)
(3:24))

FORMERLY
RELEASED AS
DECCA 25719
on 8-21-67

THE SLEWFOOT FIVE

FROM DECCA ALBUM DL-4915
THE HAPPY SOUND

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Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132

R
64

H-1667A
45 rpm

Rumba
34 MPM

LAMENTO BORINCANO

REPRODUCTION OF THIS RECORD
IS PROHIBITED


Victor
H-1667B
45 rpm
Rumbo
3:1 MPM
RUMBA MARIA
REPRODUCTION OF THIS RECORD
IS PROHIBITED

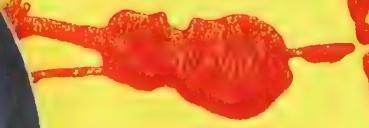
KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132

W
211

Belco





SIDE ONE
B-292-A
Time: 4:15
1:54

Waltz By:
Jack & Lee
Ervin
2 - 80

LONESOME WALTZ

1. Music Only
2. Cues By: Jack Ervin

BELCO RHYTHM BOYS BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





SIDE TWO
B-202-B
Time: 4:53

Two-Step By:
Art & Gladee
Peavey
2 - 80

I LOVE YOU DARLING

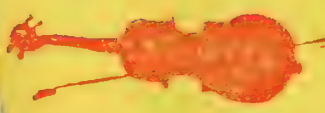
1. Music Only
2. Cues By: Art Peavey

BELCO RHYTHM BOYS BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Phil H. Reilly, Jr.
390 Cotton St.
Menlo Park, Calif.





B - 253 - A

TWO STEP

SW
169

NAOMI

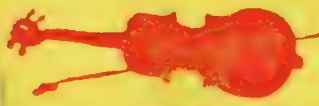
Dance by Bernard and Naomi Smith

BELCO RHYTHM BOYS BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





B - 253 - B

TWO STEP

SMILE AWAY EACH RAINY DAY

Dance by Ray and Ellen Mill

BELCO RHYTHM BOYS BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





B-250-A

Two-Step

54

139
SW

TRY IT YOU'LL LIKE IT

Dance By: Art 'N Evelyn Johnson

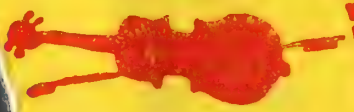
BELCO RHYTHM BOYS

BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





B-250-B

Two-Step

GOOD LOOSER

Dance By: C.O. & Chris Guest

BELCO RHYTHM BOYS BAND

FALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





B-230-A

Round Dance
Two-Step

Mary Claire "MELVINA" Rebecca Jane

Dance By: Vaughn & Jean Parrish

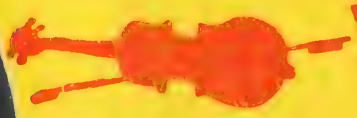
MUSIC BY BELCO
RHYTHM BOYS

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco



B-230-B



Round Dance
Two-Step

143
SW

TINY BUBBLES

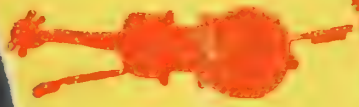
Dance By: Bill & Dolly Barr

MUSIC BY BELCO
RHYTHM BOYS

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





B-224-A

Round Dance
Two-Step

'TIL SOMEBODY LOVES YOU

Dance By: Lu & Toni Delson

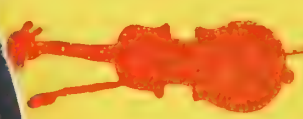
BELCO RHYTHM BOYS

BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





B-224-B

Round Dance
Two-Step

SW
168

LAZY RIVER

Dance By: Johnny & Ginny Espinosa

BELCO RHYTHM BOYS
BAND


Hector
H-1627-A
54KM-6202
2:15
Rumba
34 MPM
LINDA MUJER
She Didn't Say Yes
(Rafael Dulchesne)
REPRODUCTION OF THIS RECORD
IS PROHIBITED
A Division of Dance Records Inc.


Hector
H-1627-B
54KM-6203
2:10
Rumba
34 MPM
SIN TI
(Guizar-Vilo)
REPRODUCTION OF THIS RECORD
IS PROHIBITED
A Division of Dance Records Inc.


Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132
CC
261
CHA CHA
H-672 A
ESO ES EL AMOR
(Pepe Iglesias)
REPRODUCTION OF THIS RECORD
IS PROHIBITED
A DIVISION OF DANCE RECORDS INC.


WALKIN' ON HEART


Ed & Alice Lahl
Dance Instructors
Country Club Drive
San Francisco, CA 94132
MR
304
TRADE MARK REG.
Made in U.S.A.
DANNY HOCTOR,
Pres.
UNBREAKABLE
45 R.P.M.
DANCE EDUCATIONAL
RECORD NO.
DH-625A
MERENGUE
COMPADRE PEDRO JUAN
(Alberti)
REPRODUCTION OF THIS RECORD
IS PROHIBITED



TRADE MARK REG.
Made in U.S.A.

DANNY HOCTOR,
Pres.

UNBREAKABLE

45 R.P.M.

DANCE EDUCATIONAL
RECORD NO.
DH-625 B

MERENGUE

MERENGUE 28

REPRODUCTION OF THIS RECORD
IS PROHIBITED



TRADE MARK REG.
Made in U.S.A.

DANNY HOCTOR,
Pres.

UNBREAKABLE

45 R.P.M.

DANCE EDUCATIONAL
RECORD NO.
DH-626A

PASO DOBLE

MIDNIGHT IN PARIS
(Conrad)

REPRODUCTION OF THIS RECORD
IS PROHIBITED



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DANNY HOCTOR,
Pres.

UNBREAKABLE

45 R.P.M.

DANCE EDUCATIONAL
RECORD NO.
DH-626B

PASO DOBLE

LADY OF SPAIN
(Tisley)

REPRODUCTION OF THIS RECORD
IS PROHIBITED

Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132

BN
352

Paramount
Music Corp
ASCAP

H-1642 A
X4KM-0921

CALL ME IRRESPONSIBLE

(S. Cahn-J. Van Heusen)

REPRODUCTION OF THIS RECORD
IS PROHIBITED

A DIVISION OF DANCE RECORDS INC.


Hector
Duchess Music
Corp. BMI
H-1642 B
X4KM-0922
MEDITATION
(Jobim)
REPRODUCTION OF THIS RECORD
IS PROHIBITED
A DIVISION OF DANCE RECORDS INC.


Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132
L
452
LINDY
2:44
H-695 A
SUMMIT RIDGE DRIVE
(Artie Shaw)
REPRODUCTION OF THIS RECORD
IS PROHIBITED
A DIVISION OF DANCE RECORDS INC.


H-K958
JUMPIN' WITH SYMPHONY SID

Ed & Alice Lahl
Dance Instructors
106 Country Club Dri
San Francisco, CA 941

REC



SAMBA
1:45
68 MPM

H-641 A

THE WEDDING SAMBA

(Ellstein-Small etc.)



HECTOR
Records
DIVISION OF DANCE RECORDS, INC.

SAMBA
2:10
62 MPM

H-641 B

ANNA

HECTOR Records

DIVISION OF DANCE RECORDS, INC.

Lindy

1:43

H-692 A

LADY BE GOOD

(G. Gershwin)

REPRODUCTION OF THIS RECORD
IS PROHIBITED


Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132
L
451
Lindy
1:47
H-692 B
ALL OF ME
(Simons & Marks)
REPRODUCTION OF THIS RECORD
IS PROHIBITED


Hector
LINDY
1:43
H-692 A
LADY BE GOOD
(G. Gershwin)
REPRODUCTION OF THIS RECORD
IS PROHIBITED
A DIVISION OF DANCE RECORDS INC.



Hector



TANGO

1:58

H-689 A

Tango
655

KISS OF FIRE

(L. Allen)

REPRODUCTION OF THIS RECORD
IS PROHIBITED

Hector



TANGO

1:48

H-689 B

TANGO OF HEARTS

REPRODUCTION OF THIS RECORD
IS PROHIBITED

HECTOR Records

DIVISION OF DANCE RECORDS, INC.

UNBREAKABLE
45 R.P.M.
X4KM-1789



DANCE EDUCATIONAL
RECORD NO.
45-DH-615-A
Time 3:40

DANCING IN THE DARK - Fox Trot
(Schwartz)
AROUND THE WORLD IN 80 DAYS - Waltz
(V. Young)
S'WONDERFUL - Swing
(Gershwin)


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
UNBREAKABLE
45 R.P.M.
X4KM-1790
DANCE EDUCATIONAL
RECORD NO.
45-DH-615-B
Time 4:27
BESAME MUCHO - Rhumba
(Velazguez)
POR FAVOR - Cha Cha
BRAZIL - Samba
(Barroso)

E LAHL
106 COUNTRY CLUB DR
SAN FRANCISCO CA 94132

HECTOR Records

DIVISION OF DANCE RECORDS, INC.



UNBREAKABLE
45 R.P.M.
X4KM-1789

DANCE EDUCATIONAL
RECORD NO.
45-DH-615-A
Time 3:40

Spec.
907

DANCING IN THE DARK - Fox Trot
(Schwartz)
AROUND THE WORLD IN 80 DAYS - Waltz
(V. Young)
S'WONDERFUL - Swing
(Gershwin)


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
UNBREAKABLE
45 R.P.M.
X4KM-1790
DANCE EDUCATIONAL
RECORD NO.
45-DH-615-B
Time 4:27
BESAME MUCHO - Rhumba
(Velazguez)
POR FAVOR - Cha Cha
BRAZIL - Samba
(Barroso)


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
Fox Trot
2:55
H-675 A
W4KM-0593
SAY IT ISN'T SO
(Irving Berlin)
REPRODUCTION OF THIS RECORD
IS PROHIBITED

Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132

FT
167

Fox Trot

2:00

H-675 B

W4KM-0594

124

UP THE LAZY RIVER

(H. Carmichael - S. Arodin)

REPRODUCTION OF THIS RECORD
IS PROHIBITED


mardi-gras
RECORDS
45 RPM
(11008A)
Time 2:33
Al Jean Music Co.
(BMI)
Marcey L. Frankel
318 Rice's Mill Road
Wyncote, Pa.
THE SPEAK UP MAMBO
(Cuentame)
(Al Castellanos)
AL CASTELLANOS
and Orch.
1004-X45


mardi-gras
RECORDS
45 RPM
45 RPM
(11008B)
Time 2:13
Al Jean Music Co.
(BMI)
Merengue
Vocal
Al Castellanos
MERENGUE #28
(Al Castellanos)
AL CASTELLANOS
and Orch.
1004-X45

FASCINATION

(Arr: Greig Mc Ritchie)

C.G. Music - ASCAP



CGX-5007 A

2:09

MISCHA NOVY

and his orchestra

From the Album

"CONTINENTAL HORS D'OEUVRES"

C. G. RECORDING CORP. • BEVERLY HILLS, CALIF., U.S.A.

POOR PEOPLE OF PARIS

(M. Monnot-J. Lawrence)

Reg. Connelly Music, Inc. - ASCAP



CG RECORDS

CGX-5007 B

1:42

MISCHA NOVY

and his orchestra

From the Album

"CONTINENTAL HORS D'OEUVRES"

C. G. RECORDING CORP. • BEVERLY HILLS, CALIF., U.S.A.


PRONTO
SIDE A
45 RPM
℗1978 Mericana Record Corp.
Recorded in Mexico
Lic. by Ariola-Eurodisc, S.A.
STEREO
PR-6178
(PR-6178 A)
Time: 2:23
MI PUEBLO ES
(Felipe Bodega)
Salvador Aceves
"CHAVITA"
Manufactured by Pronto Records, 240 Madison Ave., New York 10016 U.S.A.


PRONTO
SIDE B
45 RPM
℗1978 Mericana Record Corp.
Recorded in Mexico
Lic. by Ariola-Eurodisc, S.A.
STEREO
PR-6178
(PR-6178 B)
Time: 2:32
UNA VEZ MAS BAILA CONMIGO -
Dance With Me (Just One More Time)
(Jhonny Rodriquez-Salvador Aceves)
Salvador Aceves
"CHAVITA"
Manufactured by Pronto Records, 240 Madison Ave., New York 10016 U.S.A.


COLUMBIA
HALL OF FAME
JOHNNY MATHIS
with
RAY CONNIFF
and his
ORCHESTRA
FEBRUARY
1957
13-33001
ZSP 39779
3:05
IT'S NOT FOR ME TO SAY
-Al Stillman - Robert Allen-
® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

HALL OF FAME



JOHNNY MATHIS
with
RAY CONNIFF
and his
ORCHESTRA

AUGUST
1957
13-33001
ZSP 42142
3:02

147
F.T.

CHANCES ARE
-Al Stillman - Robert Allen-

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

Telemark

1842
Time: 2:03
Instrumental
U4KM-1050



Tango
Intl. Style
34 MPM

SCARLET ROSE

(Phil Tate)

PHIL TATE AND HIS ORCHESTRA
of London, England

Dance Records, 1438 Springvale Ave.,
McLean, Va. 22101

Telemark

1842
Time: 2:03
Instrumental
U4KM-1051



Tango
Intl. Style
33 MPM

676

A NEW-FANGLED TANGO

(Karr)

PHIL TATE AND HIS ORCHESTRA
of London, England

Dance Records, 1438 Springvale Ave.,
McLean, Va. 22101

Telemark

916A
45 RPM
STEREO
From the
Album
Dancers'
Delight
Telemark
6406



RUMBA OR
BOLERO
27 MPM
Instrumental
Time: 2:31
℗1978
Telemark Dance
Records

116

PARA ESTO
(Ehrlinger/Tauber)
The Hugo Strasser Orchestra
Telemark Dance Records
Box 55
McLean, VA 22101

Telemark

916B
45 RPM
STEREO
From the
Album
Dancers'
Delight
Telemark
6406

136



CHA CHA
33 MPM
Instrumental
Time: 2:03
℗1978
Telemark Dance
Records

e.ee.
264
11/2

INTAKO
(Strasser)
The Hugo Strasser Orchestra
Telemark Dance Records
Box 55
McLean, VA 22101

Telemark

915 A
45 RPM
Stereo
From the
album
DANCERS'
DELIGHT
Telemark
6406



QUICKSTEP
50 MPM
Instrumental
Time: 2:06
℗ 1977
Telemark
Dance
Records

MATHILDA
(Span)
THE HUGO STRASSER DANCE ORCHESTRA
Telemark Dance Records
Box 55
McLean, VA 22101

Telemark

915 B
45 RPM
Stereo
From the
album
DANCERS'
DELIGHT
Telemark
6406



TANGO
32 MPM
Instrumental
Time: 2:12
℗ 1977
Telemark
Dance
Records

673

TANGO CARINA
(Strasser)
THE HUGO STRASSER DANCE ORCHESTRA
Telemark Dance Records
Box 55
McLean, VA 22101

Telemark

907A
45 RPM
Stereo
Famous
Music
(ASCAP)
From the
Album
ACCENT
ON THE
LATIN
RHYTHM
(DST 13)



RUMBA
28 MPM
Instrumental
Time: 2:25
℗1977
Telemark
Dance
Records

THEME FROM 'MURDER ON THE ORIENT EXPRESS'
(Richard Rooney Bennett)
Sydney Thompson Orchestra
Telemark Dance Records
Box 55
McLean, VA 22101

Telemark

R-76
spa3

907B
45 RPM
Stereo
Edward B.
Marks
Music (BMI)
From the
Album
ACCENT
ON THE
LATIN
RHYTHM
(DST 13)



RUMBA
29 MPM
Instrumental
Time: 2:54
℗1977
Telemark
Dance
Records

116
C3-132

MARIA MY OWN (MARIA LA O)

(Ernesto Lecuona)

Sydney Thompson Orchestra

Telemark Dance Records
Box 55
McLean, VA 22101

CARRERE®



Publisher:
Can't Stop
Music

STEREO

ZS4 05394
AA-AF
ZS4 05394-3
℗ 1985 Carrere
Recording Corp.
Time: 4:05

DEMONSTRATION
NOT FOR SALE

AROUND MY DREAM

-Pegoraro - Bozzetti - Bais-

KAZINO

Produced by: Julisa Productions

MANUFACTURED AND DISTRIBUTED BY CBS RECORDS/CBS INC./51 W. 52 STREET, NEW YORK, N.Y.

©1973 Capitol Records, Inc.

HERITAGE PART I

(Ronald Hellard-Richard Jarvis)

★

NOT
FOR SALE



Gary S. Paxton
Music, Inc./
Acoustic
Music, Inc.
BMI

Intro.—:00

2:40

Produced by
Gary S. Paxton

STEREO

P-3614
(S45-80882)

LITTLE RICHARD JARVIS

& The Good Home Cookin'

Capitol®

©1973 Capitol Records, Inc.

HERITAGE PART I

(Ronald Hellard-Richard Jarvis)

★

NOT
FOR SALE

MONO

P-3614
(PRO-6672)



Gary S. Paxton
Music, Inc./
Acoustic
Music, Inc.
BMI
Intro.—:00

2:40

Produced by
Gary S. Paxton

LITTLE RICHARD JARVIS

& The Good Home Cookin'

Capitol®

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.
MARCA REG. • U.S. PAT. NO. 2,631,869


ELECTRIC CHAIR
(Dave Christiansen)
STEREO
NOT
FOR SALE
Racle Music
BMI
Intro.—:13
Total—4:17
P-2940
(S45-27381)
Produced by
BRUCE
PATCH
Direction by
Embryo
Productions
Capitol ™
PROMOTIONAL
RECORD
BROTHER FOX AND
THE TAR BABY
Strings Arranged by
Joe Renzetti
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.
Capitol MARCA REG. • U.S. PAT. NO. 2,631,859

STEEL DOG MAN

(Dave Christiansen)

STEREO

NOT FOR SALE



Capitol™

Racle Music
BMI

Intro.—:23
Total—3:38

P-2940

(S45-27383)
Produced by
BRUCE
PATCH
Direction by
Embryo
Productions

PROMOTIONAL RECORD

BROTHER FOX AND THE TAR BABY

Strings Arranged by
Joe Renzetti

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A. • ℗ Capitol MARCA REG. • U.S. PAT. NO. 2,631,859


Capitol
REG. U.S. PAT. OFF.
NOT FOR SALE
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.
MONO
P-4532
PRO-8766
(from the LP "NEW HORIZONS" ST-11705)
Rosy Publishing, Inc.-ASCAP
Intro.—:31
3:38
Produced by The Sylvers for Sylro Enterprises, Inc. Production Co.
Arranged by Eddie Karam
NEW HORIZON
(L. Sylvers-R. Sylvers)
THE SYLVERS
©1978 Capitol Records, Inc.
MARCA REG.
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Capitol
REG. U.S. PAT. OFF.
NOT FOR SALE
STEREO
P-4532
S94374A
(from the LP "NEW HORIZONS" ST-11705)
Rosy Publishing, Inc.-ASCAP
Intro.—:31
3:38
Produced by The Sylvers for Sylro Enterprises, Inc. Production Co.
Arranged by Eddie Karam
NEW HORIZON
(L. Sylvers-R. Sylvers)
THE SYLVERS
©1978 Capitol Records, Inc.
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MARCA REG.
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E-45545-A
(SP)
ASCAP
D.B. Music
BMI
Blackbyrd Music
Art & Josef Music
Intro :22
Time 3:33
Close-Fade
℗ 1978 by
Elektra
Records
FOR RADIO
STATION
USE ONLY
MONO
elektra
DONALD BYRD
THANK YOU FOR FUNKING UP MY LIFE
(Kevin Toney/Art Posey/Josef Powell)
Produced by Donald Byrd for Bluebyrd Productions, Inc.
From His Album "Thank You...For F.U.M.L.
(Funking Up My Life)"
Mfg. by Elektra/Asylum/Nonesuch Records, 962 N. La Cienega Blvd., Los Angeles, Calif. 90069/A Division of Warner Communications Inc.


E-45545-A
SP
ASCAP
D.B. Music
BMI
Blackbyrd Music
Art & Joset Music
Intro .22
Time 3:33
Close-Fade
℗ 1978 by
Elektra
Records
FOR RADIO
STATION
USE ONLY
STEREO
elektra
DONALD BYRD
THANK YOU FOR FUNKING UP MY LIFE
(Kevin Toney/Art Posey/Josef Powell)
Produced by Donald Byrd for Bluebyrd Productions, Inc.
From His Album "Thank You...For F.U.M.L.
(Funking Up My Life)"
Mfg by Elektra/Asylum/Nonesuch Records, 962 N La Cienega Blvd., Los Angeles, Calif 90069 A Division of Warner Communications Inc


Mirwood
RECORDS
5502
Mirwood Music/
Keymen Music
BMI
45 RPM
Time: 2:20
65-1016-A
THE DUCK
(Smith-Nelson)
JACKIE LEE
Produced by Fred Smith
Arranged by Fred Hill


Mirwood
RECORDS
5502
Mirwood Music Co.
/Keymen Music
BMI
45 RPM
Time: 2:33
65-1016-B
LET YOUR CONSCIENCE BE YOUR GUIDE
(Smith-Nelson)
JACKIE LEE
Produced by Fred Smith
Arranged by Gene Page

abc RECORDS

Not for Sale

Promotion Copy

Produced by:
BOB THIELE

3:00



45-11088

AMP 45-15080

MISSION: IMPOSSIBLE THEME

(from the TV series MISSION: IMPOSSIBLE)
(L. Schifrin, F. Milano, A. D'Aleo) Bruin Music - BMI

NORWEGIAN WOOD

(J. Lennon, P. McCartney) Maclen Music - BMI

ALAN COPELAND

A PRODUCT OF ABC RECORDS INC., NEW YORK, N.Y. 10019 • MADE IN USA

abc RECORDS

PROMOTION
COPY
NOT FOR SALE

Monogram Music
ASCAP — 2:52



45-11088
AMP 45-15075

Produced by:
BOB THIELE

QUINCY PARK

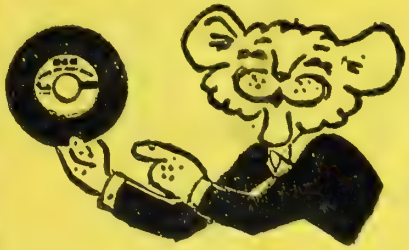
(Alan & Christine Copeland)

ALAN COPELAND

A PRODUCT OF ABC RECORDS INC., NEW YORK, N.Y. 10019 • MADE IN USA

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Mikim Music
BMI
2:24

K13720
(102,164)

I GOT WHAT YOU NEED

(Stevenson-Brown)

KIM WESTON

Prod. By Mickey Stevenson
Arr. By Sonny Saunders

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Mikim Music
BMI
2:43

K13720
(102,238)

SOMEONE LIKE YOU

(Stevenson-Brown)

KIM WESTON

Prod. By Mickey Stevenson
Arr. By Sonny Saunders

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

COLUMBIA

NOT FOR RESALE

45 RPM

RADIO STATION COPY

WILLIE RESTUM



4-43160
JZSP 78924
Pub: Vickers Music Co. (ASCAP)
2:47

ZEN IS WHEN

B. Freeman-L. Pober-Vocal: Willie Restum-Dialogue by Teo Macero
Prod. by Don Law and Frank Jones

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

NOT FOR RESALE

45 RPM

RADIO STATION COPY

WILLIE RESTUM



4-43160
JZSP 78925
Pub: April Music, Inc. (ASCAP)
1:52

HELLO, I LOVE YOU, GOODBYE

E. Shuman-L. Carr (From the Musical Prod. "The Secret Life Of Walter Mitty") Arr. by Teo Macero
Prod: Teo Macero

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

A-Bell Recording

Bell Productions, 507 Fifth Ave, N. Y. C.

PROMOTIONAL **RECORD**

BMI
Bell Productions
45 RPM

606-A
Time: 2:17

MARY JANE

(Bruce Spencer)

Vocal By
THE PROFITEERS
Instrumental Accompaniment
Directed by NORMAN BEATTY

A-Bell Recording

Bell Productions, 507 Fifth Ave, N. Y. C.

PROMOTIONAL **RECORD**

BMI
Bell Productions

45 RPM

606-B
Time: 2:01

TALK TO ME

(Bruce Spencer)

Vocal By

JUDY CONNORS

Instrumental Accompaniment
Directed by NORMAN BEATTY

Silver Cloud

RECORDS INC.

Produced by
John Gomez
Elliot Rosoff
Arty Simon
Engineers:
Andrew Langston
Akili Walker
Asst. Engineer:
Bruce Kahn
SIDE A



STEREO
SC01A
Jobete Music

Promotional Copy
Not for Sale

YOU GOT WHAT IT TAKES

(B. Gordy)

DOUG RILEY

Dist. By Sunshine Record Distr., Inc. (212) 265-3530

LIKE THE SUN
LIKE THE FIRE

(Paul K. Smith - Evelyn King)

tower



Dupree Music
377
(45-X-61689)
Produced by
David Paramor

PROMOTIONAL

NOT FOR SALE

SIMON DUPREE

and THE BIG SOUND

VERTIGO

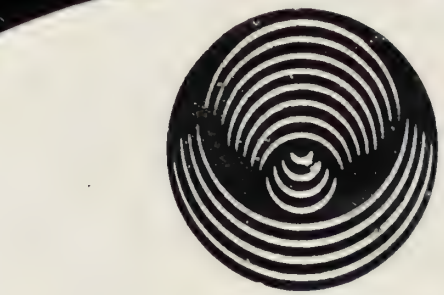
VE-109
2-50173
Traditional
Arrangement
Published by
MCPS, Ltd.
(ASCAP) 3:10



PRODUCED BY
STEVE
ROWLAND

(OH NO! NOT) THE BEAST DAY
(Hunt-Burns-Rowland)
MARSHA HUNT
℗ 1973 Phonogram Inc.

MANUFACTURED AND DISTRIBUTED BY PHONOGRAM INC



VERTIGO

VE-109
2-50172
Copper Penny
Music/Irving
Music
(BMI) 3:08

PRODUCED BY
STEVE
ROWLAND

SOMEBODY TO LOVE
(G. Slick)
MARSHA HUNT

℗ 1973 Phonogram Inc.

MANUFACTURED AND DISTRIBUTED BY PHONOGRAM, INC


LICENCED FOR HOME USE ONLY
Treasure Records
45 R.P.M.
RECORD NO.
2409A
A FROG HE WOULD A-WOOING GO
Roy Hallee & Sally Sweetland
Treasure Orchestra
© TREASURE RECORDS INC. MOUNT VERNON N.Y.


LICENCED FOR HOME USE ONLY
Treasure Records
45 R.P.M.
RECORD NO.
2409B
38
DID YOU EVER SEE A LASSIE?
Adapted, Marion Rosette
The Treasure Troupe
Treasure Orchestra
© TREASURE RECORDS INC. MOUNT VERNON N.Y.


LICENCED FOR HOME USE ONLY
Treasure Records
45 R.P.M.
RECORD NO.
2405A
H. M. S. PINAFORE—PART I
Gilbert & Sullivan
The Treasure Troupe
Treasure Orchestra
© TREASURE RECORDS INC. MOUNT VERNON N.Y.


LICENCED FOR HOME USE ONLY
Treasure Records
45 R.P.M.
RECORD NO.
2405B
25¢
H. M. S. PINAFORE—Part II
Gilbert & Sullivan
The Treasure Troupe
Treasure Orchestra
© TREASURE RECORDS INC. MOUNT VERNON N.Y.


RAMEX
RM 700-A
Lado A
45 r.p.m.
1982
Ramex Pub. Co.
Los Cadetes de Linares
DESPRECIO
(D. A. R.)
CUBIERTO EL DERECHO DE EJECUCION PUBLICA EN MEXICO LA RADIODIFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVIENEN EN SU PRODUCCION
MARCA REGISTRADA. HECHO EN MEXICO POR: FONOGRAMAS INTERNACIONALES, S.A. V.CARRANZA No 632 SUR MONTERREY, N.L. LICENCIA RAMEX RECORDS, INC. U.S.A.


RAMEX
RM 700-B
Lado B
45 r.p.m.
68 109
$ 1.68
Los Cadetes de Linares
EL TEXANITO
(H. Guerrero/J. Tijerina)
CUBIERTO EL DERECHO DE EJECUCION PUBLICA EN MEXICO LA RADIODIFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVIENEN
MARCA REGISTRADA HECHO EN MEXICO POR: FONOGRAMAS INTERNACIONALES, S.A. V.CARRANZA No. 632 SUR MONTERREY, N.L. LICENCIA RAMEX

Riservati tutti i diritti del produtt. fonograf. e del proprietario dell'opera - Vietato duplicaz. e utilizzaz. di questo disco per pubblica esecuz. e radiodiff.

hello

RECORDS

LATO A

45 GIRI

HR 9029

MARCHIO DEPOSITATO

SIAE

MADE IN ITAXY

MALATA D'AMMORE

Vairo - Mammone

G. SACCO

Direz. Arr. Tonino Esposito

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Fiorini - Colucci

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MARK
MARK RECORDS INC.
UTICA, N.Y.
45 RPM
Time: 2:27
P-109
Kama Music
Publishing Co. BMI
HEY STANLEY
(John Ventura)
STAN ANTONUK
Scharf-Antonuk Orchestra


MARK
MARK RECORDS INC.
UTICA, N.Y.
45 RPM
Time: 2:10
P-109
Kama Music
Publishing Co. BMI
BETTY'S POLKA
(Victor Rzepka)
SCHARF - ANTONUK
ORCHESTRA

HECHO EN MEXICO - DISCOS MODERNOS - MARCA REGISTRADA - CUBIERTO EL DERECHO DE EJECUCION PUBLICA EN MEXICO - LA RADIODIFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVIENEN EN SU PRODUCCION.

dlv

D-1627
A

45

QUE LA DEJEN IR AL BAILE

(Pendiente)

LOS INVASORES DE NUEVO LEON

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dlv

Ranchera
D-1627
B



45

109
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AUNQUE SEAS DE OTRO

(Arnulfo Casas)

LOS INVASORES DE NUEVO LEON


ABORRESCO
(RAFAEL BUENDIA)
45-5024
musart
A
℗ 1976
DUETO FRONTERA
CON EL MARIACHI REYES
DE GUADALAJARA
MADE IN HIALEAH FLA. U.S.A. BY RECORDS DISTRIBUTORS OF AMERICA


EL PRIETO LUNARES Y
EL GUERO PATILLAS
(HOMERO A. VILLAREAL
RAFAEL BUENDIA)
45-5024
musart
B
℗ 1976
DUETO FRONTERA
CON EL MARIACHI REYES
DE GUADALAJARA
MADE IN HIALEAH, FLA. U.S.A. BY RECORDS DISTRIBUTORS OF AMERICA

RAMEX

LUIS Y JULIAN

Lado A

45 r.p.m.

℗ - 1983

Ramex Pub. Co.

853

SE ESTA CAYENDO EL JACAL (2:18)

— Julián Garza —

Edimura

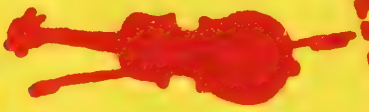
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MARCA REGISTRADA HECHO EN MEXICO POR: FONOGRAMAS INTERNACIONALES, S.A. MAZATLAN 64 Col.Condesa LICENCIA RAMEX RECORDS, INC. U.S.A.


RAMEX
LUIS Y JULIAN
Lado B
45 r.p.m.
68 109
$ 1.68
853
OJITOS NEGROS (2:38)
— Cornelio Reyna —
Intersong
CUBIERTO EL DERECHO DE EJECUCION PUBLICA EN MEXICO LA RADIODIFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVIENEN EN SU P
MARCA REGISTRADA HECHO EN MEXICO POR: FONOGRAMAS INTERNACIONALES, S.A. MAZATLAN 64 Col.Condesa LICENCIA RAMEX RECORDS, INC. U.S.A.

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





B-369-A
7-88
Time: 1:50

Two-Step By:
Richard & JoAnne
Lawson

SUGAR LIPS

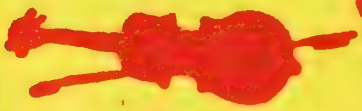
1. Music Only
2. Cues By: Richard Lawson

BELCO RHYTHM BOYS BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





B-369-B

Time: 2:16

Two-Step By:
George & Joyce
Kammerer

155-2
FT
SW

PRIMROSE LANE

1. Music Only
2. Cues By: C.O. Guest

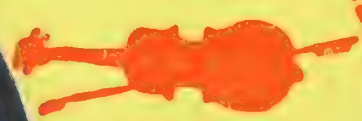
BELCO RHYTHM BOYS BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco



B-327-A
5-85



Waltz By:
Bob & Barbara
Wilder

232

TWINKLE WALTZ
1. Music Only
2. Cues By: Bob Wilder

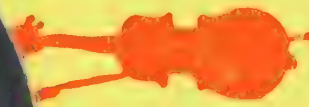
BELCO RHYTHM BOYS BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco



B-327-B
5-85



Two-Step By:
Bill & Virginia
Tracy

GINNY LOVES ME

1. Music Only
2. Cues By: Bill Tracy

BELCO RHYTHM BOYS BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco

SW 130



SIDE ONE
B-325-A
4-85

Two-Step By:
Charlie &
Bettye
Proctor

A SLOW WALK

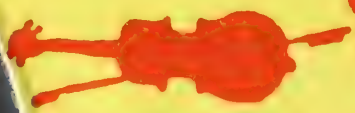
1. Music Only
2. Cues By; Charlie Proctor

BELCO RHYTHM BOYS BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





SIDE TWO
B-325-B
4-85

Two-Step By:
Pete & Carol
Metzger

DIXIE MELODY

1. Music Only
2. Cues By; C.O.Guest

BELCO RHYTHM BOYS BAND

Recording Enterprizes Limited
732 WESTCHESTER DRIVE
ROCKFORD, ILLINOIS 61107

TELL IT LIKE IT IS - - - that's exactly what is sung about on this album; life as these teens know it. It's an honest look at the searching that today's teens, as well as adults, are going through. The Covenant Folk Sound of Rockford, Illinois, is really excited because they have found the true answer to all of life's searchings. That answer is Jesus Christ!

The Covenant Folk Sound is a group of teens ranging from freshman to seniors in high school. The group began when the Broadway and First Covenant folk groups joined together to present a program for a Lenten Arts Festival. The reality of TELL IT LIKE IT IS has gone far beyond any expectations. Each person has experienced a spiritual growth as a result of this experience.

The highlight of TELL IT LIKE IT IS has been a tour. On June 5, 1970, after many long hours of rehearsals, car washes, and pancake days, the Covenant Folk Sound embarked on a tour of Illinois and Michigan. The itinerary included the North Park Covenant Church in Chicago and Covenant churches in Manistee, Cadillac, Traverse City, Lansing, and Dearborn, Michigan.

TELL IT LIKE IT IS is different than an ordinary concert because these teens have added the exciting message of Jesus Christ to their song. Before each performance the group shared in a time of silence, prayer, and meditation about that night's program. Their prayers were not only for a good performance, but for the audience, that God would speak to them.

The response to TELL IT LIKE IT IS is just fantastic! It speaks to both young and old in a new contemporary style. The music of TELL IT LIKE IT IS begins with a search for the truth about God, what He is really like. It goes on to tell of the positions and feelings of today's young people. Then the songs focus on a personal relationship with Christ. They speak of God's love and concern and then end with the idea of passing God's love on to others. A whole new life opens up to us if we "get movin' to the rhythm of the truth."

This album is made with the prayer that you might too experience God's abundant life and then pass it on to others.

SIDE A

1. Tell It Like It Is 2:56
2. Brother Let Me Take Your Hand
3. Check Him Out
   What's God Like? 4:30
4. Master Designer 3:07
5. I Believe God Is Real 2:54
6. Do As I Say :28
7. Rosy Tinted Glasses
   Our Turn At Bat 2:07
8. The Good Old Days 2:20
9. Limericks
   Conform 3:18

SIDE B

1. When It's Gone :34
2. Consider Now The Lily 3:32
3. A New Mind 1:14
4. That's For Me 2:27
5. A New Mind (Reprise) 1:12
6. That's The Way It Is 2:17
7. Love Is Surrender 3:35
8. He's There Waiting 3:27
9. Pass It On 3:33
10. Tell It Like It Is (Reprise) 1:1

all selections Lexicon Music, Inc.
except "That's For Me"-Sacred Songs,
Waco, Texas

SINGERS

Steve Anderson	Terri Johnson
Sue Anderson	Karen Kolnes
Roger Cederholm	Valerie Nyquist
Faith Conn	Jon Roen
Bart Dahlstrom	Carol Roland
Evelyn Erickson	Brett Sechler
Joan Erickson	Sandy Skoglund
Barb Hallblade	Shelley Skoglund
Kris Hallblade	Jim Spon
Karen Hultgren	Merriam Strand
Mary Istad	
David Jacobson	
Gail Johnson	
Gayle Johnson	
Tim Johnson	

PRODUCTION ASSISTANTS

Lois Sivert Jim Engwall
Jim Sivert Keith Holmertz

GUITAR

Keith Irelan Tom Nelson
Peter Sandstrom

Tim Elliot, Drums
Steve Anderson, Flute
Gordon Olson, piano

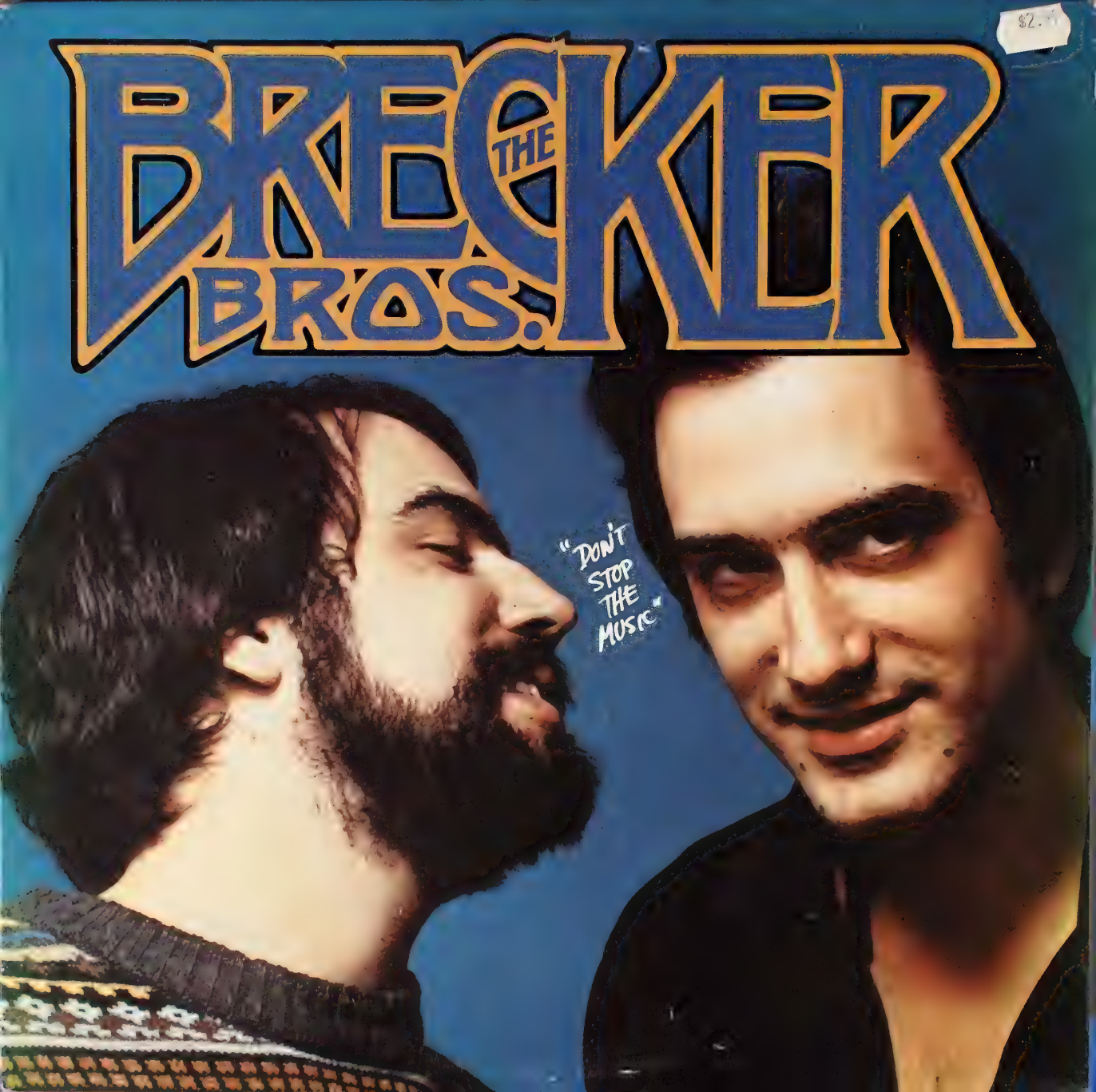
DIRECTORS

Gordon R. Olson
Aaron J. Hardley

Robert McCoy, Engineering

RECORDING ENTERPRIZES LIMITED
732 Westchester Drive
Rockford, Illinois 61107

33 1/
S T


$2.
THE BRECKER BROS.
"DON'T STOP THE MUSIC"



INC., 6 West 57th Street, New York, N.Y. 10019. A ... a Columbia Pictures Industries, Inc. Printed in U.S.A. All rights reserved. Unauthorized duplication is a violation of applicable laws.



THE BRECKER BROS.

SIDE ONE

FINGER LICKIN' GOOD
(Randy Brecker, Ticky Brecker)
FUNKY SEA, FUNKY DEW
(Michael Brecker)
AS LONG AS I'VE GOT YOUR LOVE
(D. & B. Billard)
SQUIDS
(Randy Brecker)

SIDE TWO

DON'T STOP THE MUSIC
(Jerry Friedman)
PETALS
(Randy Brecker)
TABULA RASA
(Randy Brecker)

Randy Brecker: trumpet, flugel horn & electric trumpet
Michael Brecker: tenor sax & flute
Chris Parker: drums
Steve Gadd: drums on "Squids" and "Petals"
Lenny White: drums on "Tabula Rasa"
Will Lee: bass
Don Groinick: keyboards
Doug Riley: keyboards
Steve Khan: electric guitar & electric 12 string guitar
Jerry Friedman: guitar on "Finger Lickin' Good" and electric piano on "Don't Stop The Music"
Sandy Torano: guitar on "Finger Lickin' Good" and "As Long As I've Got Your Love"
Hiram Law Bullock: guitar on "Squids," "Petals," "Funky Sea, Funky Dew," and "As Long As I've Got Your Love"
†Ralph MacDonald: percussion
Sammy Figueroa: congas on "Tabula Rasa"
Doug and Beverly Billard: background vocals on "As Long As I've Got Your Love"
Will Lee, Christine Faith, Robin Clark, Josh Brown: background vocals

HORN SECTION
Lou Marini: alto sax
Alan Rubin: trumpet
Randy Brecker: trumpet
David Taylor: bass trombone
Barry Rogers: trombone
Michael Brecker: tenor sax
Lew Del Gatto: baritone sax

STRING SECTION
Violins: Aaron Rosand, Guy Lumia, Paul Gershman, Harry Lookofsky, Sanford Allen, Ariana Bronne, Harold Kohon, Matthew Raimondi, Peter Dimitriades
Violas: Lamar Alsop, Richard Maximoff, Alfred Brown
Cellos: Jesse Levy, Richard Locker

PRODUCED BY JACK RICHARDSON for BACKER PRODUCTIONS and NIMBUS 9 PRODUCTIONS, LTD.

EXECUTIVE PRODUCER: STEVE BACKER
Recorded at Atlantic Recording Studio, New York
ENGINEER: Gene Paul
RECORDING TECHNICIAN: Tom Heid
DISC MASTERING ENGINEER: Cub Richardson, JAMF-Toronto

CONCERT MASTER: Gene Orloff
Horns and Strings arranged by Doug Riley

†Lenny White appears courtesy of Nemperor Records.
†Sandy Torano appears courtesy of Polydor Incorporated.
†Ralph MacDonald appears courtesy of Marlin Records.

SPECIAL THANKS TO: Gene Friedel, Bill Shaw, Tony Price, copyist and to Ticky Brecker (mom) for lyrics for "Finger Lickin' Good"

PERSONAL MANAGEMENT: Anthony Barone c/o Nat Weiss

PHOTOGRAPHY: Arky & Barrett
DESIGN AND ART DIRECTION: Bob Heimall

AL 4122

CCS 0136(e)

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GRAND OLE COUNTRY S
PLAY
GRAND OLE COUNTRY HITS

CHET ATKINS
JERRY BYRD
FLOYD CRAMER
HOMER & JETHRO
PEE WEE KING

BILL MONROE
BOOTS RANDOLPH
WADE RAY
HANK SNOW
DEL WOOD



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side 1:

FLOYD CRAMER: *Naomi*
It's easy to see why so many famous country musicians have been guitarists—a guitar can sing with an almost human quality. It took pianist Floyd Cramer to coax that same personal emotion out of a country keyboard with his unique "bent note" style! His expressive piano makes *Naomi* a charmer sure to win your heart.

CHET ATKINS: *Foggy Mountain Top*
Chet Atkins first signed a contract to play guitar for RCA Victor records a little more than 20 years ago. Now he's a vice president of the company! But he hasn't stopped playing guitar—there's too much music in his soul for that. And when he puts his phenomenal technique to the service of country music, you're in for a wonderful treat .

BILL MONROE AND HIS BLUE GRASS BOYS: *Katy Hill*
Bill Monroe named his rollicking string band the "Blue Grass Boys," after his home state of Kentucky, back in 1938. As it turned out, he was actually naming a whole type of music! The Blue Grass grows all around today—but for the most authentic style, listen to Bill himself, with his mandolin and band, on breakdowns like *Katy Hill.*

DEL WOOD: *Tennessee Waltz*
The "Queen of the Ragtime Pianists," Del Wood, was born in Nashville, Tennessee—raised in Nashville—recorded *Down Yonder,* the hit that made her famous, in Nashville—and stars regularly on Nashville's Grand Ole Opry. So when Del turns her talented fingers loose on Pee Wee King's classic *Tennessee Waltz,* it's pure Nashville from first note to last.

BOOTS RANDOLPH: *Big Daddy*
The name of this song could apply to Boots Randolph himself, because if anyone is the *Big Daddy* of the tenor sax, it's Boots! He's the man who single-handedly made his horn a bread-and-butter part of the Nashville musical scene. When Boots blows that stompin', yakin' sax, *everybody* listens!

side 2:

PEE WEE KING AND HIS BAND: *Bonaparte's Retreat*
Teamwork pays off in music just as much as in sports—and the "team" sound in country music means Pee Wee King. The typical King blend of sizzling fiddles and steel guitar, with singing by Redd Stewart, has become an always welcome "old reliable." *Bonaparte's Retreat* is one of this combo's greatest hits.

HANK SNOW: *Vaya Con Dios*
Hank's heartfelt singing on more than 30 years' worth of hit records is so deeply satisfying, even his staunchest fans are apt to overlook his great guitar playing. Not here though, for he performs *Vaya Con Dios* as an instrumental. Now the deep feeling and simplicity of his playing, so much like his singing, can really be appreciated.

HOMER AND JETHRO: *Homer and Jethro Boogie*
What secret hides beneath the smiling mask of the clown—tragedy? heartbreak? Maybe so, but in the case of America's favorite country comedy twosome there is a load of phenomenal technique camouflaged behind the zany antics. Once in a while, like right here, Homer Haynes on guitar and Jethro Burns on mandolin let some of it sally forth.

JERRY BYRD: *How D'ya Do*
Long before Hawaii became our 50th state, its songs were admitted to full musical citizenship on the mainland. The uniquely vibrant tone of the Hawaiian steel guitar turned out to be ideally suited to country music—particularly when played by somebody as talented as Jerry Byrd. Here's country music's friendly way of saying "aloha."

WADE RAY AND THE COUNTRY FIDDLERS: *Devil's Dream*
It's hard to believe that anyone can conjure up so much happy excitement just by scraping a horsehair bow across catgut strings! Yet that's just what a real great country fiddler like Wade Ray does. That old-time, good-time hoedown feeling is fresher than ever as Wade leads an all-star lineup of top string players.

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STEREO

PS-9012

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DOES HE MEAN THAT MUCH TO YOU

WOLVERTON MOUNTAIN

COLD DARK WATERS

COLD AND LONELY

RUBY ANN

IT'S A SIN

FADED LOVE

BE SURE YOU KNOW

HE STANDS REAL TALL

WORLD OF FORGOTTEN PEOPLE

BY THE

GOLDEN COUNTRY SINGERS



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HE STANDS REAL TALL
IT'S A SIN
COLD AND LONELY
COLD DARK WATERS

SIDE B

RUBY ANN
DOES HE MEAN THAT MUCH TO YOU
BE SURE YOU KNOW
WORLD OF FORGOTTEN PEOPLE
FADED LOVE

STEREO



TRUCKIN' GOLD

POST-7209

STEREO





TRUCKIN' GOLD

Side One

1. **HAVE YOU SEEN HER The Chi-Lites**
2. **O-O-OH CHILD Five Stairsteps**
3. **CHOICE OF COLORS Curtis Mayfield**
4. **WANT ADS Honey Cone**
5. **POLK SALAD ANNIE Tony Joe White**
6. **GIVE ME JUST A LITTLE MORE TIME Chairmen Of The Board**
7. **OH, HAPPY DAY Edwin Hawkins Singers**
8. **DRAGGIN' THE LINE Tommy James & The Shondells**

Side Two

9. **BRAND NEW KEY Melanie**
10. **NICE TO BE WITH YOU Gallery**
11. **IT'S YOUR THING Isley Brothers**
12. **GREEN-EYED LADY Sugarloaf**
13. **COLOR HIM FATHER The Winstons**
14. **VENUS Shocking Blue**
15. **PAPA'S GOT A BRAND NEW BAG James Brown**
16. **BAND OF GOLD Freda Payne**

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Jerry Clifton
Program Director

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45 MINUTES FROM BROADWAY ☆
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MARY'S A GRAND OLD NAME ☆
HARRIGAN ☆
NELLY KELLY I LOVE YOU ☆
ALWAYS LEAVE THEM LAUGHING ☆
SO LONG, MARY ☆
WHEN WE ARE M-A-DOUBLE-R-I-E-D ☆

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There's been a vast upsurge in interest in all kinds of music in America in recent years. Musicals are among the most successful of Broadway offerings. Night clubs featuring a Dixieland band can always count on filling the house. More people buy tickets to opera and symphony concerts each year than attend professional sports events. Dance bands remain as popular as ever.

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Newt Hinckley Visits With John Gould At Friendship Back River



Photo by Carlton Simmons

Newt was on his way to dig a hod of Back River clams, but the tide was still fairly high so he sat a spell to wait it out, and the remarks are rich in Down-Maine legend and lore about summer people, woodchucks and woodpiles, summer people, lobsters and yachtsmen, lobsters and tourists, summer people, and quite a few other things (including summer people).

Newt Hinckley...

. . .has a place out on Martin's Point where the rocky shore isn't much for clamming, so when his wife told him to go fetch a hod of clams because there was company coming down from Boston, Newt headed for Friendship Back River, where some of the sweetest little clams in the whole State of Maine snuggle in the mud until called upon by destiny. Now, on the way Newt had to go past the open door of a woodworking shop on the Back River Road where. . .

John Gould...

. . .was fixing the stern of Harold Jameson's skiff. John does some writing, but he likes to putter between books, and Harold's skiff sure did need some work. It leaked like a basket. So Newt came in and sat down, and unbeknownst to him, John had turned on a tape recorder.

Newt tells how to play *woodchuck*, John tells about Cappy Dixon's compressed air whistle, Newt tells about buying firewood, John tells about selling lobsters, and so on and on and on. The stories are notable because they adhere almost religiously to the true Maine preference for unvarnished veracity. Some of them do, anyway. Well, one does.

Newt Hinckley
Visits With John Gould
At Friendship Back River

John Gould – A native of down-east Maine if there ever was one. John lives with his wife, Dorothy, in Friendship, Maine. Much of his time is spent fishing, traveling, speech making, book writing and article writing for such institutions as The Yankee Magazine, The Christian Science Monitor, etc. He has produced fifteen or so books which are mostly about his native state. John was one of the co-founders of the Friendship Sloop Society. Through his broad background, he has been persuaded to collaborate on this recording venture.

Newt Hinckley – An old down-east name if there ever was one, referred to in several of John Gould's books as the town half-wit (i.e., Bud Hinckley). Newt is a Friendship Sloop Captain (my how that title is misleading)! He has tried for years to finish in top 20 in sloop races with no avail. Problems such as dragging anchors, tossed overboard by over-zealous crew, bursting bilges with refreshments for races are just some of his problems. Newt and John have taken many annual cruises to nowhere which is another story in itself.

Friendship Academy of Folklore ■ Friendship, Maine 04547

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jazz for a new age

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COMMUNION

universal liberation orchestra

A Communion (8:51), Cyclex (4:21), Crosscurrents (8:01)

B Sunday Morning, Brightly (6:28), Welling (5:03), Over Nam (6:12), Motor (2:24)

© C. A. Smith & Tom R. Smith



freedomtospend.org

#FREEDOM TO SPEND 00

#FREEDOM-TO-SPEND.OO

universal liberation orchestra
= universe + synthesizers

COMMUNION
COMMUNION, CYCLES,
CROSSCURRENTS

SIDE
A

UNIVERSAL LIBERATION ORCHESTRA

UNIVERSAL LIBERATION ORCHESTRA

SIDE
B

COMMUNION
SUNDAY MORNING BRIGHTLY,
WELLING, OVER NAM, MOTOR

All music by Universal Liberation Orchestra
Lyrics by C.A. Smith and T.R. Smith
"Communion," "Motor," "Sunday Morning, Brightly,"
and "Welling" mixed by CZ Wang
Mastered and cut by Carl Saff, Saff Mastering, Chicago, IL
Design by Will Work for Good.
adapted from the original cassette packaging

LIBERATION MUSIC

Although the work on this tape is considered jazz, we consider all our material to be Liberation Music. Whether we use jazz or rock-n-roll or blues or reggae, we make the music that moves us. We celebrate growth; we agitate for change, and we create for a world in which freedom and justice are members of everyone's family.

THIS TAPE

Communion is dedicated to the people known as the Jazz Section. They are currently jailed in Chechoslovakia for expressing what they wanted to express without government sanction. May they carry on the spirit of Haval, Kohout, Hrabal, and Vaculik. This tape is also dedicated to the members of The African National Congress, a group of people who have demonstrated the utmost patience and understanding combined with a dedication that will surely sweep the oppressors from power in South Africa! And this tape is dedicated to the group of people who have suffered the longest and deepest oppression known to our species. Wimyn (women). This is especially for our feminist sisters who lead the fight in spite of ridicule, misrepresentation, ostracism, and death.

The recordings are presented in the best fidelity possible but occasionally betray the limitations of the master source. Originally released in 1987 on Satyagraha. Licensed under permission and in cooperation with Universal Liberation Orchestra.

COMMUNION

jazz for a new age

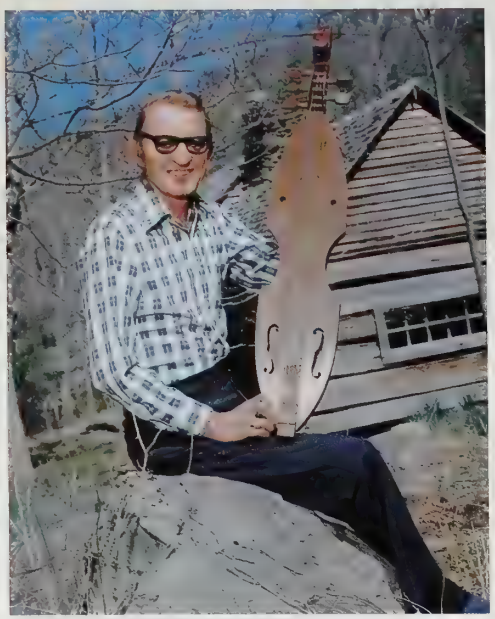
universal liberation orchestra


"Echoes From
The Valley."
Bill Davis
His and
Appalachian Dulcimer
STEREO

STEREO

BWD-11-15-75

"Echoes From The Valley."



This third album featuring Bill Davis on the Appalachian Mountain dulcimer is his first with instrumental selections entirely. It is also his favorite of the three.

As in previous performances, Bill plays a dulcimer of his own design, skillfully handcrafted of native Smoky Mountain hardwoods in his shop at Gatlinburg, Tennessee.

(Backyard of the Davis dulcimer headquarters is the boundary line of the Great Smoky Mountains National Park.)

Historically, dulcimers date from several centuries before Christ. The earliest white settlers brought them to the Appalachian frontier and for that reason the dulcimer is identified with the mountain people more than any other instrument.

Down through the decades dulcimers have been made square, round, rectangular, triangular and teardrop in shape, and with any number of strings from one to several.

The design that Bill Davis has put at the forefront is what some like to call "the stretched–out fiddle" shape. It is this graceful, beautiful five–string instrument that Bill plays in this newest album.

(Bill's music is played daily and his skill as a dulcimer maker is memorialized in displays at several Ripley Museums, in this country and abroad.)

Backing Bill Davis and his dulcimer in Echoes From The Smokies are Lou Wilson and his acoustical (non–electric) guitar. Lou is a native of Tennessee's mountainous Grainger County and a continuing student of the area's earliest musical disciplines and traditions.

Between TV, club and stage dates, Lou currently resides with his wife and sons in Goochland County, near Richmond, Va.

Now that you know something about Bill Davis and Lou Wilson, enjoy the album!

Vic Weals

Side One

1. OLD JOE CLARK 2:02
2. BALLAD OF JESSE JAMES 3:50
3. TOM DOOLEY 2:53
4. BEAUTIFUL BROWN EYES 2:15
5. AMAZING GRACE 3:53

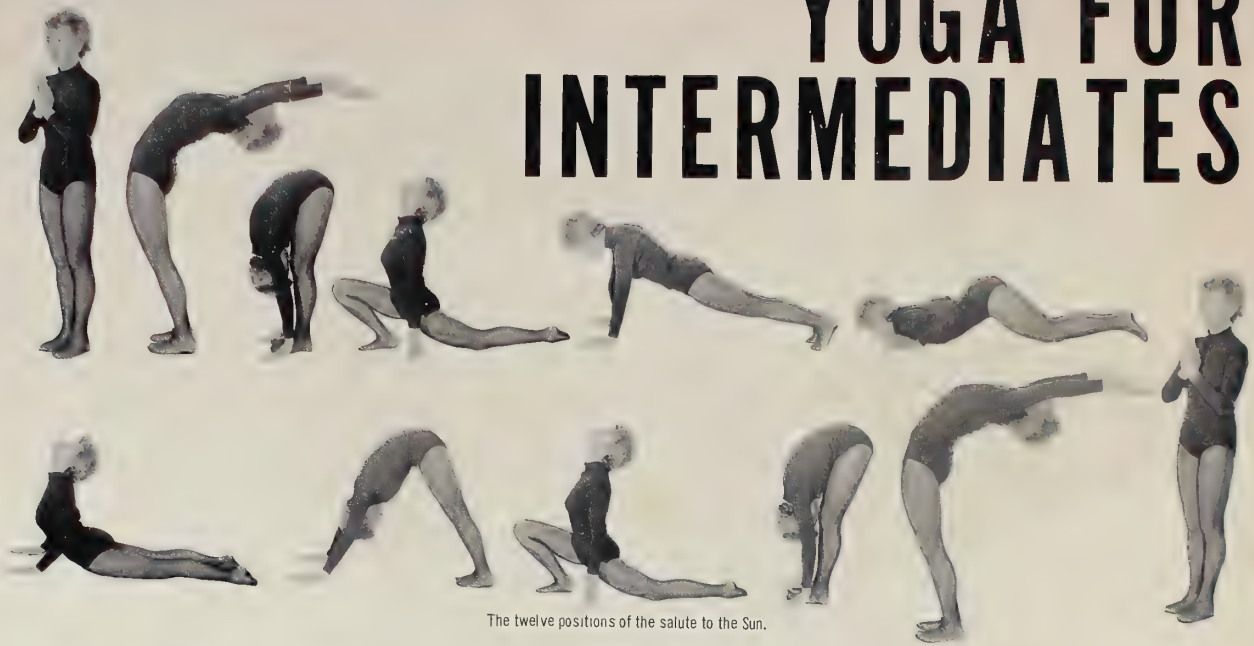
Side Two

1. TURKEY IN THE STRAW 2:02
2. GLORY TO HIS NAME 2:26
3. GOING DOWN THE ROAD FEELING BAD 2:35
4. SOLDIERS JOY 2:10
5. I'M THINKING TONIGHT OF MY BLUE EYES 2:57
6. BATTLE HYMN OF THE REPUBLIC 2:52



Recorded at Handy Recording Studio
Knoxville, Tennessee
Produced by Bill Davis
Dist. by Bill Davis Dulcimer Shop
Gatlinburg, Tennessee

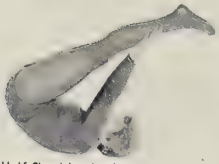
YOGA FOR INTERMEDIATES



The twelve positions of the salute to the Sun.



Rock and Roll



Half Shoulderstand



Plow Posture



Knee to ear Pose

Exercises for Everyone



Straight Shoulderstand



with leg down



Shoulderstand to Bridge

RUTH BENDER Internationally Known Yoga and Phys. Ed. Teacher

YOGA FOR INTERMEDIATES

- Exercises for Everyone -



Fish Posture



Fish with raised arms



Forward Bend



Foot to head



Foot on thigh



Halflotus seat



Spinal Twist



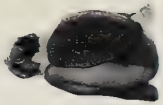
upper Body and leg raising



Preparation for Bow Posture



Bow Posture



Yoga mudra



Relaxation

The purpose of this record is to help the student of Hatha Yoga to practise as often as possible. To give the opportunity to concentrate on the different postures and to be able to relax completely between the exercises, there is as little talk as possible. To give the serious student the insight and the knowledge about the therapeutic value of these beautiful postures the book "Yoga and Health" by Selvarajan Yesudian is recommended. Mr. Yesudian, a native of India is a leading authority in Yoga.

Ruth Bender received her degree in physical education from the University of Munich, Germany. She has studied Yoga with Selvarajan Yesudian in Zurich, Switzerland for two years and spent the summer of 1968 in Switzerland attending Mr. Yesudian's Summer school in Ponte Tresa.

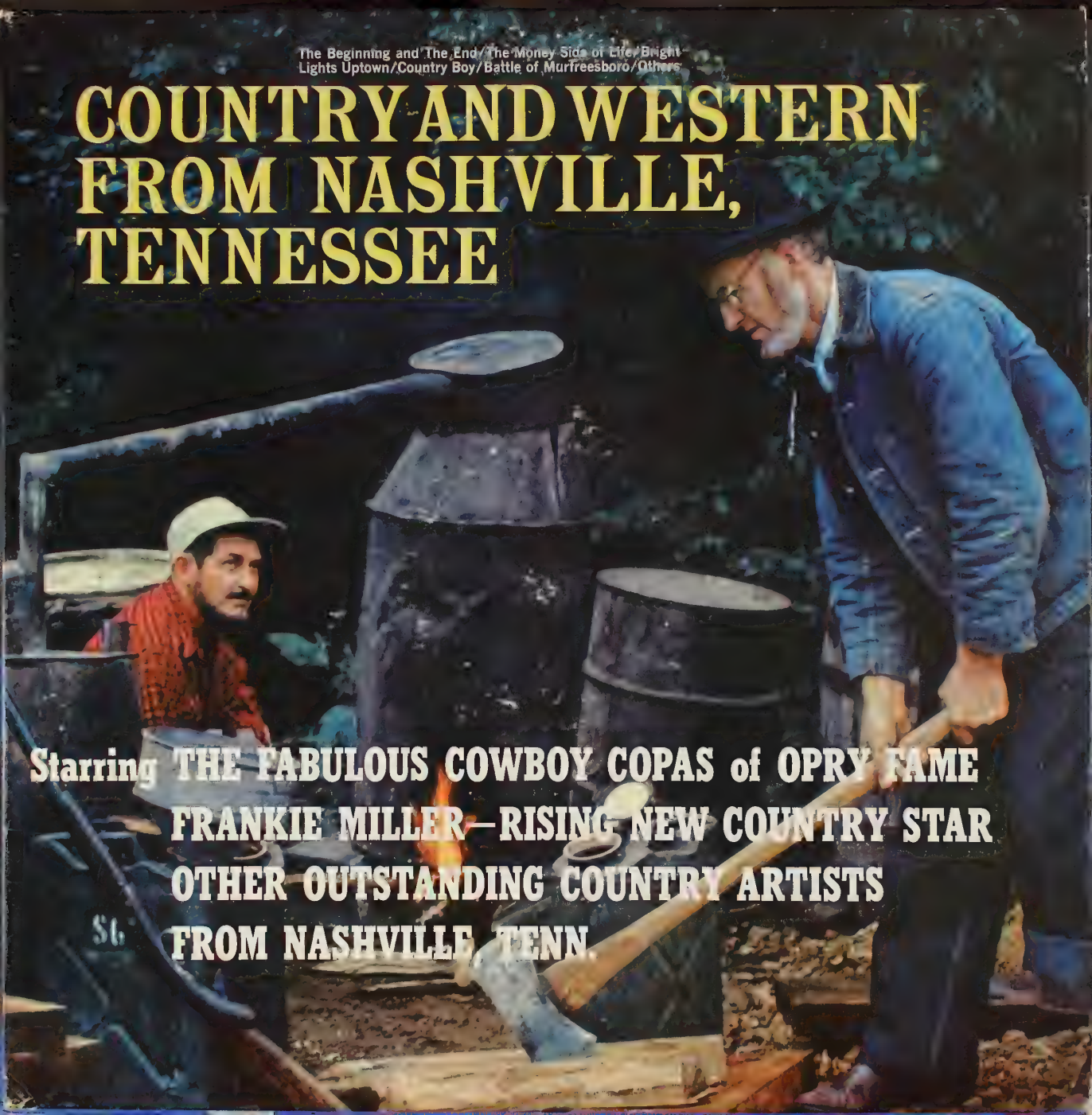
Ruth Bender is teaching Yoga to literally thousands of students. She conducts classes at the YWCA in Hartford, West Hartford, Manchester, Granby, Farmington, Conn. and Concord, Longmeadow, YWCA Lawrence, Lowell and Burlington, Mass.

Photos By: Allan A. Nenonen

For Additional Copies of This Record,
Write To: RUTH BENDER
627 COUNTRY CLUB RD.
AVON, CONN. 06001

The Beginning and The End/The Money Side of Life/Bright Lights Uptown/Country Boy/Battle of Murfreesboro/Others

COUNTRY AND WESTERN FROM NASHVILLE, TENNESSEE



Starring THE FABULOUS COWBOY COPAS of OPRY FAME
FRANKIE MILLER—RISING NEW COUNTRY STAR
OTHER OUTSTANDING COUNTRY ARTISTS
FROM NASHVILLE, TENN.

IMPORTANT

This "Complete Audible Range" long-playing record may be played on any equipment designed for 33-1/3 r.p.m. microgroove recordings.

This record can be played on stereophonic equipment. The monaural sound thus obtained through the utilization of multiple channels will immeasurably add to your listening pleasure.



PALACE

TECHNICAL DATA

In the making of this recording our sound engineers used an Ampex Tape Recorder, Model 350, in conjunction with Telefunken and Altec microphones. The mastering was effected by the use of a Scully Automatic Recording Lathe with Grampion feedback cutter heads. Compression and limiter amplifier with adjustable return time accounts for achieving extraordinary high level and undistorted reproduction.

Low Frequency Range	16 CPS
High Frequency Range	25000 CPS
Crossover	500 CPS
Rolloff	13 Db at 10 Kc.

THE BEGINNING AND THE END
Cowboy Copas

BRIGHT LIGHTS UPTOWN
Frankie Carter

BLUES OF THE NIGHT
Roger Simpson

COUNTRY BOY
Stanley Alpine

MEMORIES OF YOU
Johnny Williams

I WANT MY LOU
The Wiseman Brothers

THE MONEY SIDE OF LIFE
Frankie Miller

I FOUND OUT
George McQueen

DREAMING, DREAMING
Howard Clark

21 YEARS
Red Henderson

LOST LOVE
Roger Simpson

BATTLE OF MURFREESBORO
Shorty Browning

COUNTRY AND WESTERN FROM NASHVILLE, TENNESSEE

RECORDED IN NASHVILLE, TENN.

COWBOY COPAS • FRANKIE MILLER • C & W ALL STARS

The traditional country sound has its roots right here in Nashville, where these recordings were made, and where this is being written. This area bounded by the Great Smoky Mountains and the rivers we meet as we move West, is truly the Musical Heart of America. From this glorious place comes the fascinating folklore that has attracted people from all over the world. For Nashville is the birthplace and rightful home of the Country and Western Sounds that are heard in the cabins of the Ozarks, the penthouses that line Central Park in New York City, and heard in foreign lands as well.

Great artists, such as Cowboy Copas and Frankie Miller, have perpetuated the music of America that found its source here. They and the other performers in this representative collection of Nashville Sounds, work and live in this area. They are truly a part of this great tradition now enjoying so much success. Country music has never left us. It has just grown more popular, and rightfully so. There is something to be said about music that leaves such a profound impression on millions of people everywhere. Actually, this music speaks for itself.

This is the toe tappin', finger snappin', dust raisin', pickin' music that is as American as apple pie. There are the ballads of love, joy and sorrow. There are the lighter songs in a more humorous vein—in which the humor is as rich as the soil we find in this part of America. The music has an integrity that reflects the honesty and pureness of the source. This is Nashville—the Great City that stands for music from the heart of Dixie—yet one that knows no bounderies.

You will certainly enjoy Frankie Miller doing "The Money Side of Life". Here is a song with a message for the people. Frankie is a rising young star enjoying great success because he has not deserted the traditional Country Music sound. Many of us who are his fans feel that his style comes closest to filling the gap left by the late and great Hank Williams.

Frankie, with his sincere and lonesome style delivers the emotional power we felt when we listened to Hank Williams. Frankie has become an established star and recently was voted #1 Most Promising New Country Artist by America's Country Music Disc Jockeys.

Cowboy Copas, known as "Cope" by his good friends and comrades at the Opry, does "The Beginning and The End" [illegible] your pleasure in this album. Cowboy Copas has enjoyed a tremendous career, and with each passing year seems to become greater and greater. He is now enjoying a wide national success, which he so richly deserves, as he is a fine individual as well as a great talent and entertainer.

Some other favorites in this great collection of real Nashville music include the best recording I ever heard of "Country Boy", "Battle of Murfreesboro", "I Wants My Lou", "Blues of The Night" and a fine song in "Memories of You". You are bound to pick your own favorites. Actually they are all favorites of ours, and in our opinion represent the best sounds of Nashville, U.S.A.

—GEORGE ALPERT
Written in Nashville, Tennessee.

Printed in U.S.A.

D. PAIVA
RECORDS
LP 001

CARTAS DE .DINIZ PAIVA



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com o abraço do
Diniz Paiva

CARTAS DE .DINIZ PAIVA

D.PAIVA
RECORDS
LP 001

SIDE 1.

CARTAS: DINIZ PAIVA



SIDE 2.

CARTAS E ANEDOTAS
DINIZ PAIVA



DINIZ PAIVA, natural da freguezia de Porto Formoso, S. Miguel Açores.

Iniciou-se na vida artistica aos 13 anos, fazendo parte do grupo cénico Raminhense e cantando no rancho folclórico do raminho, Ilha Terceira.

Acentou praça na marinha de guerra Portuguesa e foi mobilizado para o Ultramar, em MOÇAMBIQUE e guiado por Valdemar VIGARIO, começou a actuar em programas de fados, especialmante dedicados ás forças armadas. Transferido para Angola, conheceu RODRIGO, naquela altura na marinha é no, principio da sua carreira artística. Veio para os Estados Unidos e tem sido dos artistas portugueses radicados na América aquele que e mais solicitado. Percorrendo quase todos os estados da América, esta a preparar o seu segundo L.P. com letras da sua autoria, a gravar em breve.

Este disco foi gravado ao vivo no Club Vasco Da Gama, em Bermuda quando o artista esteve actuando naquela ilha nas celebracões das comunidades Portuguesas 1977.

ESTAMPAS QUITEÑAS

ESTAMPAS
LP - 12 - 157

■ EVARISTO DIPUTADO, POR EL DEDO TRITURADO

■ EVARISTO ECONOMISTA



FABRICADO POR (lesa) GUAYAQUIL, ECUADOR

ESTAMPAS
LP - 12 - 157

ESTAMPAS QUITEÑAS con ERNESTO ALBAN

LADO 1 **EVARISTO DIPUTADO, POR EL DEDO TRITURADO**

LADO 2 **EVARISTO ECONOMISTA**



A UD. LO NECESITO
Estampas Quiteñas/ Ernesto Albán
LP - 12 - 115

Evaristo lechero: Vende jugo de aguacero - Evaristo a la constituyente: Mucha plata y poca gente.



ESTAMPAS QUITEÑAS
Con Ernesto Albán
LP - 12 - 106

Evaristo guerrillero - Evaristo en el Congreso.



ESTAMPAS QUITEÑAS
La Alegría y la risa en su hogar.
LP - 12 - 111

Evaristo candidato a la presidencia Ecuador país de turismo - Ecuador país amazónico (continuación) Evaristo canciller y su equipo de alquiler.



ESTAMPAS QUITEÑAS
CON ERNESTO ALBAN
LP - 12 - 156

Evaristo desterrado. . .y el Sarzosa bien guardado/ Evaristo devaluado. . .como el sucre destrozado./

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Cric Heilman · Aaron Smith · Reginald Perry · Sam Smith · George Cecil

A SANDY SANDLIN SAMPLER

featuring

Jan Sutherland and Joyce Diamond

Dedicated to Shirley Sandlin

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A SANDY SANDLIN SAMPLER

(ASCAP)

12 ORIGINAL SONGS BY O.A. "SANDY" SANDLIN

Released by O'SAN
©Copyright 1987
By O.A. "SANDY" SANDLIN

DEDICATED TO MY LOVER, MY PARTNER, MY FRIEND, MY WIFE: SHIRLEY SANDLIN

AUTHOR' NOTE: THROUGHOUT THE YEARS, I HAVE WRITTEN POETRY AND SONGS BUT THIS IS MY FIRST TIME TO PRODUCE AN ALBUM OF MY OWN SONGS. THANKS TO THE MANY TALENTED AND COOPERATIVE PEOPLE INVOLVED, HERE IS A SAMPLE OF THE VARIED FORMS AND SUBJECTS THAT I HAVE EXPLORED. SPECIAL THANKS TO BOB FYLLING (MY GOOD RIGHT ARM), STEVE HOMAN, AND ERIC HEILMAN. WITHOUT THE TALENTS OF JAN SUTHERLAND AND JOYCE DIAMOND, I PROBABLY WOULD NOT HAVE EVER ATTEMPTED THIS PROJECT. BUT HERE IT IS, A "SAMPLER" AND THERE'S MORE TO COME IN THE FUTURE.

SIDE I

1. "JAZZ IS KING"

SUNG BY: JAN SUTHERLAND

WITH CUSTER'S LAST BAND

CLARINET - GERRY MAC KINZIE
TROMBONE - SAM SMITH
TRUMPET - REYARD PERRY
PIANO - TOM SHOVE
DRUMS - GEORGE CECIL
BASS - KAJ ESTLANDER
WORDS - O.A. "SANDY" SANDLIN
and JESSE E. WEST
MUSIC - O.A. "SANDY" SANDLIN
ARRANGEMENT - GERRY MAC KINZIE

2. "NIGHT SCENES"

SUNG BY: JOYCE DIAMOND

PIANO - BOB FYLLING
GUITAR - STEVE HOMAN
BASS - ERIC HEILMAN
DRUMS - AARON SMITH
WORDS - O.A. "SANDY" SANDLIN
and CARL B. DIXON
MUSIC - O.A. "SANDY" SANDLIN
ARRANGEMENT - JOHN NELSON with
minor changes by BOB FYLLING

3. "I KNOW LOVE"

SUNG BY: EVELYN DUGGAN MIZAK

PIANO - KEN MIZAK
BASS - ERIC HEILMAN
KEYBOARD - BOB FYLLING
WORDS & MUSIC - O.A. "SANDY" SANDLIN
ARRANGEMENT - KEN MIZAK

4. "IT'S DONE, IT'S FINISHED, IT'S OVER"

SUNG BY: O.A. "SANDY" SANDLIN

PIANO - KEN MIZAK
GUITAR - STEVE HOMAN
BASS - ERIC HEILMAN
DRUMS - LARRY SALERNO, JR.
WORDS & MUSIC - O.A. "SANDY" SANDLIN

5. "LIKE ANY OTHER DOPE"
(YOU'RE HABIT FORMING)

SUNG BY: JOYCE DIAMOND

PIANO - BOB FYLLING
GUITAR - STEVE HOMAN
DRUMS - AARON SMITH
WORDS & MUSIC - O.A."SANDY" SANDLIN
ARRANGEMENT - O.A. "SANDY" SANDLIN
with help from BOB FYLLING and
STEVE HOMAN

6. "PERMANENT POSSESSION OF THE BLUES"

sung by: BOB THOMASON

PIANO - BOB THOMASON
BASS - GIL LESTER
DRUMS - LARRY SALERNO, JR.
WORDS & MUSIC - O.A. "SANDY" SANDLIN
ARRANGEMENT - BOB THOMASON

SIDE II

1. "MY MOOD IS BLUE"

SUNG BY: JOYCE DIAMOND

PIANO - BOB FYLLING
GUITAR - STEVE HOMAN
BASS - ERIC HEILMAN
DRUMS - LARRY SALERNO, JR.
SAX - JOHN DOOLITTLE
WORDS & MUSIC - O.A. "SANDY" SANDLIN
ARRANGEMENT - JOHN NELSON with
minor changes by BOB FYLLING

2. "BUT I CAN'T"

SUNG BY: KATHY BOONE

PIANO - BOB FYLLING
GUITAR - STEVE HOMAN
GUITAR - O.A. "SANDY" SANDLIN
BASS - ERIC HEILMAN
DRUMS - LARRY SALERNO, JR.
FLUTE - JOHN DOOLITTLE
WORDS & MUSIC - O.A. "SANDY" SANDLIN
ARRANGEMENT - O.A. "SANDY" SANDLIN
with help from BOB FYLLING,
ERIC HEILMAN and STEVE HOMAN

3. "HE CALLS ME BABY"

SUNG BY: PAT LE GAULT

PIANO - BOB FYLLING
GUITAR - O.A. "SANDY" SANDLIN
DRUMS - LARRY SALERNO, JR.
BASS - KIRT SHEARER
WORDS & MUSIC - O.A. "SANDY" SANDLIN
ARRANGEMENT - O.A. "SANDY" SANDLIN
and BOB FYLLING

4. "BLONDE AND BEAUTIFUL"

SUNG BY: BOBBY ROBERTS

PIANO - BOB THOMASON
KEYBOARD - BOB FYLLING
DRUMS - LARRY SALERNO, JR.
WORDS & MUSIC - O.A. "SANDY" SANDLIN
ARRANGEMENT - BOB THOMASON with
some help by BOB FYLLING

5. "THE BALLAD OF
THE KISS OF THE RAINDROPS"

SUNG BY: PAT LE GAULT

GUITAR - PAT LE GAULT
BASS - ERIC HEILMAN
PIANO - BOB FYLLING
MUSIC & WORDS - O.A. "SANDY" SANDLIN
ARRANGEMENT - O.A. "SANDY" SANDLIN
and BOB FYLLING

6. (LOVE IS)
"THE GREATEST OF ARTISTS"

SUNG BY: KATHY BOONE

PIANO - BOB FYLLING
GUITAR - STEVE HOMAN
GUITAR - O.A. "SANDY" SANDLIN
BASS - ERIC HEILMAN
CLARINET - JOHN DOOLITTLE
DRUMS - LARRY SALERNO, JR.
WORDS & MUSIC - O.A. "SANDY" SANDLIN
ARRANGEMENT - O.A. "SANDY" SANDLIN
with help from BOB FYLLING

COVER DESIGN BY TONI G. HARTLEY
P.O. BOX 60578-SACRAMENTO 95860

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LARK ELLEN RECORDS

STEREO

MY RAGGEDY ANN

CARLO

$5.98
Contains "Rainbow and Roses"



MY RAGGEDY ANN
FOR THE BIRDS
I MISS YOU
THE DEVIL CAN'T HURT ME
MY PROMISE TO YOU
NAVAJO JOE
I COUNT HIS EVERY PROMISE
I'M AFRAID TO TAKE A CHANCE
A COUNTRY BOY & HIS GUITAR
ONE FROM TWO IS NOTHING
LOVING IS BELIEVING
YOU DON'T BELONG HERE WITH HIM
RAINBOWS AND ROSES
YOU THE WOMAN & ME THE MAN
TELL ME, WORLD

CARLO

MY RAGGEDY ANN

Born in St. Louis, Missouri, Carlo began piano when he was only five. In the next few years he had also mastered guitar, bass, drums and clarinet. When he was 13 he organized his first group, entertaining for private parties and school dances.

By the time he entered North High School in Torrance, Calif., which he recalls with many happy memories, Carlo was also composing. Thus began a love affair to last forever. For, as he says, "My greatest desire in the field of music is to be a good songwriter." A big order? You bet! But, sample what this skilled artist writes, and you will realize that he is closer to the fulfillment of a dream than most of us will ever be!

After high school, Carlo and three other great musicians including Timmy Boadman, one of the finest percussionists in the nation today, formed the famed ILLUSTRATED SOUNDS. Together they performed to enthusiastic audiences for over ten years. It was during a record-breaking engagement at the celebrated New Orleans Room that Carlo met Arlene Buckner and discovered her beautiful lyrics. Suddenly he knew what he'd been waiting for, -that now his most lofty goals could come true. For here was a writer so warm, so creative and unique that she could touch the heart of every age. In fact, he is so inspired by her writing that often, the music comes to his ear with the first reading of her exciting lyrics!

Later Carlo joined PAUL FOSTER AND THE HAND-ME-DOWNS, also on LARK ELLEN RECORDS, one of the finest groups in Country Music today, and appeared with them until they were booked into Alaska by Americana Productions. Carlo decided to remain behind as a single. And so, beginning with the renowned Morgan's Cove in South Gate, Calif., where he makes frequent return appearances, has entertained in clubs throughout southern California.

Good friend, talented entertainer, great songwriter -attributes we all admire in the man called. . . .CARLO. . . .whose goal is to always bring you pleasure and happiness.

We believe he has succeeded. . . . . .enjoy!

LARK ELLEN ALBUMS MAKE SOUND GIFT IDEAS



EP1102 - HERB EBERLE "Chasing Shadows In The Sun" Rare first edition of beautiful originals by Herb Eberle and Arlene Buckner for you to enjoy.
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EP1106 - PAUL FOSTER "An Outline Of Me" Outstanding collection of excellent country songs written by Paul Foster and Arlene Buckner. Guaranteed to please any country music fan.



EP1110 - BROOKE BROWN - "Play Old Piano!" Recorded LIVE at the Brass Platter Inn. Most requested songs and three originals by Brooke.
DN733 - BROOKE BROWN - "Here We Go Again" Standards and original songs by request of fans. Includes "For The Good Times" & "I Believe In Music"



EP1109 - CARLO SAN PAOLO "My Raggedy Ann" One of the most beautiful albums you will ever hear. All brand new original songs by Arlene Buckner and Carlo San Paolo. Includes "Rainbows And Roses" & "The Devil Can't Hurt Me"

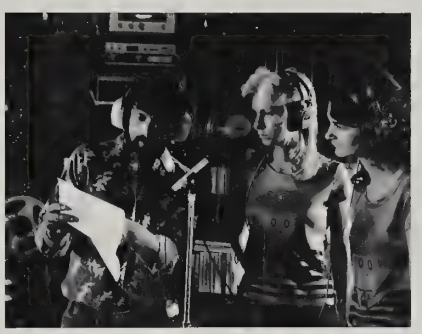
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BEAUTIFUL MUSIC IS ALIVE AT LARK ELLEN!

Every enchanting song on this album is a brand new original composition written for today's world and the people in it.

From the tender love story of MY RAGGEDY ANN and MY PROMISE TO YOU, thru the tongue-in-cheek saucy FOR THE BIRDS, the nostalgia of NAVAJO JOE, the poignant I MISS YOU, the sweet lullabye RAINBOWS AND ROSES, and the delightful country sound of LOVING IS BELIEVING, to the dramatically inspiring I COUNT HIS EVERY PROMISE and triumphant THE DEVIL CAN'T HURT ME, ending with the searching unanswered question of TELL ME, WORLD, you have a thrilling new experience awaiting you. For there is still beauty in music and songs to cherish. . . . .from LARK ELLEN.

A heart-warming collector's edition to treasure for years.



—DARLENE AND GAYLA WITH CARLO—

Through the magic of multiple recording techniques and the artistry of very gifted musicians who gave their finest efforts, we are proud to bring you perfect settings for the jewels that are these magnificent songs by Carlo San Paolo & Arlene Buckner.

John Boyd	Percussion
Bill Campbell	Guitar
Patty Nash	Violins
Brooke Brown	Trumpets
Darlene Velkov	Harmony Vocal
Gayla Bray	Harmony Vocal
Carlo San Paolo	Keyboards, Bass, Vocal

The arrangement of "I MISS YOU" is from a recent single release on LARK ELLEN RECORDS (EP1105) by Brooke Brown; and of "LOVING IS BELIEVING" is from LARK ELLEN album EP1106 by Paul Foster & The Hand-Me-Downs.



"By Arlene Buckner, ASCAP" is a phrase we see often these days, as the fame of this most gifted writer spreads across the nation. When you hear her heart-warming, memory-nudging lyrics you will understand why. For she has the ability to build delightful word-pictures in your mind that your heart will cherish. We call it "mind-sight" here at LARK ELLEN, and it is beautiful to behold. Born in Spokane, Washington, Arlene has been writing since she can remember, and now has hundreds of fresh, exciting songs composed and recorded for all who will listen with their hearts.

Sound GIFT
by LARK ELLEN

STEREO EP1109

MY RAGGEDY ANN
—CARLO—

Side I

1.	MY RAGGEDY ANN (C. San Paolo-A. Buckner)	2:21
2.	FOR THE BIRDS (C. San Paolo-A. Buckner	2:03
3.	I MISS YOU (A. Buckner-I. Buckner)	2:44
4.	THE DEVIL CAN'T HURT ME (C. San Paolo-A. Buckner)	2:25
5.	MY PROMISE TO YOU (Carlo San Paolo)	2:08
6.	NAVAJO JOE (C. San Paolo-A. Buckner)	2:19
7.	I COUNT HIS EVERY PROMISE (C. San Paolo-A. Buckner)	3:07
8.	I'M AFRAID TO TAKE A CHANCE (C. San Paolo-A. Buckner)	1:54

Side II

1.	ONE FROM TWO IS NOTHING (C. San Paolo-A. Buckner)	2:31
2.	A COUNTRY BOY AND HIS GUITAR (C. San Paolo-A. Buckner)	2:53
3.	LOVING IS BELIEVING (C. San Paolo-A. Buckner)	2:26
4.	YOU DON'T BELONG HERE WITH HIM (C. San Paolo-A. Buckner)	2:04
5.	RAINBOWS AND ROSES (C. San Paolo-A. Buckner)	2:28
6.	YOU THE WOMAN & ME THE MAN (Carlo San Paolo)	2:23
7.	TELL ME, WORLD (C. San Paolo-A. Buckner)	2:44

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PRODUCED BY IRWIN & ARLENE BUCKNER

Recording Engineer: Irwin E. Buckner Sound Engineer: Fern Doral, Annex Studios, Hollywood

THE SOUND of BEAUTY LARK ELLEN RECORDS Box 1333 Redondo Beach, California 90278 PRINTED IN U.S.A.

ORIGINAL BROADWAY SOUNDTRACK

LEGEND

COMPOSED BY
DAN GOGGIN

ORCHESTRATIONS BY
BILL BROHN

PRODUCED FOR RECORDS BY
WILLIAM E. WEBSTER

SIDE ONE

1. Prologue
2. A Draw on the Bank *(Legend Theme)*
   a. The Set-up
   b. The Shootout
   c. The Getaway
3. At the Outlaw's Lair
4. The Stagecoach Robbery*
5. An Abortive Escape *(Love Theme)*
6. A Train Robbery
   a. Setting the Dynamite
   b. The Explosion
   c. The Getaway

SIDE TWO

1. The Entr'acte *(Legend Theme: Reprise)*
2. At the Saloon *(Part One)*
3. At the Saloon *(Part Two)*
4. A Shooting Match
5. Goin' Courtin' *(Love Theme: Reprise)*
6. The Challenge
7. Shootout at Dawn
   a. Preparation
   b. The Shootout
   c. The Resolution
8. Bows
9. Exit Music

Public performance clearance—BMI

**The Stagecoach Robbery* was cut prior to the opening night. However, we have kept the music on this recording intact as it was at the first public performance.*



A Draw on the Bank

LEGEND is the story of Betsey (Elizabeth Ashley), a mysterious, romantic girl who appears in a remote mining town in search of the fabled West and its legendary heroes. She finds what she is seeking in an Outlaw (Stephen Clarke), a Sheriff (F. Murray Abraham), a Banker (George Dzundza), and the rough-but-lovable men of the town. In a series of lively escapades from a bank robbery to an enforced, unaccustomed domesticity after being taken into custody by the Sheriff, Betsey discovers all the facts and fancies, dreams and illusions of western lore. In the end, a burst of violence seems to shatter the myth she has summoned to life, leaving her with no more than memories, which—with her own story—are sure to merge into yet another legend.

Original music created as a companion to a motion picture or Broadway show is often overlooked. Sometimes the reason is that the music is so undistinguished that it is eminently forgettable. At other times, it is so brilliantly executed and becomes such an integral partner to the action that it sets the mood, psychologically accompanying your senses, and can punctuate as clearly as an exclamation point.

Miklos Rozsa's brilliant score for *Spellbound* comes to mind as an example of original music working with, enhancing, and manipulating the action of the screenplay.

Now there is the music of **LEGEND**!

Commissioned to compose the score for **LEGEND**, Dan Goggin has contributed some of his finest music to date. Already credited with the music for *Hark!, Johnny Manhattan, Zero, Because We're Decadent*, countless industrials, and cabaret acts, Dan displays an understanding and sensitivity for his craft that are uncommon in such a young artist.

While **LEGEND** has gone and may never historically achieve the greatness that its title implies, "the melody lingers on," and listening to the music on this album will convince you that Dan Goggin has taken yet another step on the road toward achieving that goal for himself.

Notes by David Hummel



The Doctor-Sheriff (F. Murray Abraham) treats Betsey (Elizabeth Ashley) for a bullet wound.



The Banker (George Dzundza) and the Outlaw (Stephen Clarke) plan a robbery.



Goin' Courtin'



Shootout at Dawn

CREDITS:
Recorded at STUDIO 21, N.Y.C.
Engineer: John Hechtman
Cover Art: Raymond Kursar
Photos: Joseph Abeles Studios

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TA 7801

RAINBOW MORNING MUSIC ALTERNATIVES #4878
"The name's the only cute sounding thing about us"

Jos sgrl

Naughty Songs For Boys and Girls



Barry Louis Polisar

NAUGHTY (no'ti), adj. 1. not behaving properly, disobedient; 2. mischievousness, usually of children; 3. improper, devilish, full of mischief; 4. impish, prankishly, in fun, (normal).

SIDE ONE

1. Thump Thump Thump
2. Hey Jack, What's In The Sack
3. You Can't Say *PsbPsbPsb* on the Radio
4. My Name is Hiram Lipshlitz (Jr.)
5. With A Giggle And A Hug And A Tickle And A Kiss
6. The Man and the Chicken: A Fable
7. Don't Put Your Finger Up Your Nose
8. I Can't, I Can't
9. Mom And Dad Are Always Right
10. They Said "Eat The Broccoli"



SIDE TWO

1. Never Cook Your Sister In A Frying Pan
2. A Brontosaurus With Bronchitis
3. Tyrannosaurus Nix
4. My Mother Ran Away Today
5. The Poetry Lesson: A Tragi-Comedy
6. Do This, Do That
7. Dad Says That I Look Like Him
8. Leroy is a Late Bloomer
9. You're As Sweet As Sugar On A Stick
10. Marching Shoulder To Shoulder



oops!

Barry Louis Polisar plays all voices, all vocals, guitar, whistling and harmonica.

String Section:
Terry O'Neil: Fiddle, mandolin and lead guitar.

Backup Vocals:
Barry Louis Polisar and the Self-Aggrandizement choir.

Photos:
Paul Caffrey

Recorded by Don Wheeler at Alpha Recording.
Cover Graphic Artwork by Michael Stewart.

The sound at the end of "Do This, Do That," is a whistling tea kettle reaching a boiling point and letting off steam. This is a normal sound and if the noise is offensive, try plugging it the next time it happens at your house and see what happens.

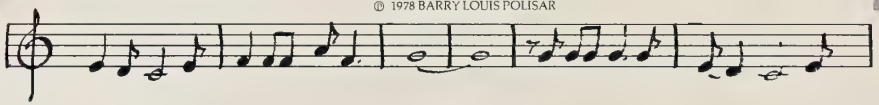
Thanks to Jim Copp who inspired "The Man and the Chicken" and "The Poetry Lesson". Thanks to R. Lovelace (1618-1658), for the use of the poem "To Althea From Prison."

Thanks to a Pretty Brown Haired lady who inspired "You're As Sweet As Sugar on a Stick," and "With a Giggle and a Hug and a Tickle and a Kiss" and also let me steal her hat.



Portrait of the artist as a younger man. (again)

℗ 1978 BARRY LOUIS POLISAR



— a note to the *older* folks —

A lot that is written for children tends to ignore some pretty basic things. One of them is that kids are human. Another is that they deserve a certain amount of respect simply because they are. This belief has gotten me into some trouble over the years, though any nine year old will tell you that life without trouble can get to be pretty dull after a while. I've had to listen to my share of adults who are concerned that I might be giving children bad ideas, since, after all, I am singing about mean teachers, nagging parents, etc. Usually these questions come from adults who don't have children themselves, and each time I explain that I've honestly never known a kid who has NEVER had a mean teacher or for that matter, never known a parent who stood innocent of nagging. Just because feelings are brooding under the surface doesn't mean they're not there. It's better to bring them out in the open, where they can be laughed at.

I've always said that if everyone liked my songs, something would be wrong somewhere. "A man who has no enemies, "Ambroise Bierce said, "has no friends." If my songs were acceptable to absolutely everyone, I wouldn't feel as if I was doing anything really worth noting.

The kids can see the humor in my songs and generally know the difference between making fun of something and advocating it. Usually, the older folks can too, though I've noticed that they sometimes find it a bit harder. I've never heard of a group of kids singing "I knew an old woman who swallowed a fly" and then going out and trying to do it. You know when you look at things that way some of those old accepted children's songs could be pretty dangerous. I won't even begin to talk about the farmer's wife who went after three blind mice with a butcher's knife.

I began as an alternative in many ways and I see myself continuing to do and say things in that manner—continuing to be there for those who are looking for something different, knowing that kids are a lot smarter than some of us think they are. Obviously, the response to my songs has been enthusiastic Three record albums wouldn't be here if it wasn't. Each has sold as many copies as I've had pressed and that is ultimately why I've kept at it. For the kids who write me letters and come up in hordes after my shows and for those few special times when it's only one or two kids who come up wanting to know how to write a song or a poem. One of the things I've found out is that the numbers aren't nearly as important as the quality. And ultimately, the thing that is most important is not how successful you are or how funny you are or how much money you make. What really matters most is how you deal with the people around you—how much your life affects, helps and enlivens others. People are special because they are people and if you don't see that when you start out, chances are you won't start seeing it after you've gone on for a while.

"It's not the jokes," Trevor Griffiths, the British playwright writes, "It's what lies behind them. It's the attitude. A real comedian—that's a daring man." A joke, he says, releases tension. But a true joke has to do more. "It has to work to change a situation." I have been trying. The nicest thing about all this is that the ideas I'm advancing are not so new and extreme. The letters, like one I received last winter, seem to support this: "Knowing that people like you exist and that kids can survive into adulthood without losing their sense of the ridiculous makes me think that just maybe there is hope for my two children. Thanks for confirming that hope."And that is why, three years later, I'm still singing. Rainbow Morning Music: Still an alternative.

BARRY LOUIS POLISAR. 1978

If you didn't like this record, try wasting your money on Barry Louis Polisar's other albums:
I EAT KIDS AND OTHER SONGS FOR REBELLIOUS CHILDREN
MY BROTHER THINKS HE'S A BANANA AND OTHER PROVOCATIVE SONGS FOR CHILDREN
CAPTURED "LIVE" AND IN THE ACT: THE BARRY LOUIS POLISAR SAMPLER
AVAILABLE at some record, toy and book stores or by writing BARRY LOUIS POLISAR and RAINBOW MORNING MUSIC
ALTS, 2121 Fairland Road, Silver Spring, Maryland 20904



Brenda Byers and THE NEIGHBORS FOUR

Live at Montes

THE NEIGHBORS FOUR

Bart Constantine, lead guitar
Robert Fournier, bass
George Sanders, drums
Stephen Eist, piano



Design — Rafer Jones Steve McLachlin photography — Orin Ross Yost

Set your toes to tappin' and get ready for a tear or two.

Brenda Byers is a once-in-a-lifetime entertainer who fills the hearts of audiences everywhere with a happiness that makes you want to clap your hands and sing-a-long. Brenda has the uncommon knack of transmitting her emotions through song directly and undiluted to her listeners. From the first strains of "What About Me" to her top-ten "Auctioneer" song to the proud "United We Stand", you won't hear a fork rattle or a glass clink in this outstanding live performance with the musical harmony of the Neighbors Four. The two-year veteran of the Arthur Godfrey Show and many TV shows is more than a "standing-room-only" vocalist. She switches quickly from uptown to country, guitar to banjo, pleasing kids from eight to eighty.

This album is the result of requests, an encore performance derived from her own hits and albums and those songs you love.

Brenda Byers . . . alive at Monte's, exploding in your heart . . . because her life is a song singing.

SIDE "A"
What About Me — *B. Graves* (BMI) — *2:45*
Drift Away — *M. Williams* (ASCAP)
Alabama Jubilee — *J. Yellen; G. Cobb* (ASCAP) — *1:44*
Rest of Your Life — *J. Horton* (BMI) — *2:20*
Good News — *E. Church* (BMI) — *2:10*
Super Star — *T. Rice; A. Webber* (ASCAP) — *5:11*
Rocky Top — *B. Bryant; F. Bryant* (BMI) — *1:30*
MEDLEY — *4:58*
Behind Closed Doors — *K. O'Dell* (BMI)
Make the World Go Away — *H. Cochran* (BMI)
Missing You — *R. Sovine; D. E. Noe* (BMI)
Lonesome Me — *B. Graves* (BMI)
Jambalia — *H. Williams* (BMI)
Hey Good Looking — *H. Williams* (BMI)
Auctioneer — *L. VanDyke; B. Black* (ASCAP) — *1:08*
SIDE B
MacArthur's Park — *J. Webb* (BMI) — *3:48*
Yellow Ribbon — *R. Brown; I. Levine* — *2:53* (BMI)
He Ain't Heavy (He's My Brother) — *B. Russell; B. Scott* (ASCAP) — *3:54*
Glory Hallelajah — (BMI) — *3:40*
I Believe In Music — *M. Davis* (BMI) *1:25*
MEDLEY — *4:20*
Bye-Bye Black Bird — *M. Dixon; R. Henderson* (ASCAP)
Bill Baily — (BMI)
Yes Sir That's My Baby — *G. Kahn; P. Briquet; W. Donaldson* (ASCAP)
Ma (He's Making Eyes At Me) — *S. Clare; C. Conrad* (ASCAP)
Mountain Dew — (BMI)
Just Because — *B. & J. Shelton; S. Robin* (ASCAP)
America — (BMI)
Freedom Star — *B. Smith* (ASCAP) — *0:48*
United We Stand — *T. Hiller; P. Simons* (ASCAP) — *2:02*

Recorded live at "Montes" in Winter Park, Florida by Sculptured Sound Studios Inc.
Engineered by Larry Shawd Produced by Brenda Byers, Larry Shawd



GETTIN' IT DONE

GETTIN' IT DONE

J.D. Frye

SIDE A

DON'T PLAY WITH ME *(by J.D. Frye - King Soma Music, BMI)*	*3:32*
FOR YOUR LOVE *(Ed Townsend)*	*3:30*
BUT IT'S ALRIGHT *(J. J. Jackson)*	*3:10*
SIXTEEN CANDLES *(The Crests)*	*2:44*
RHYTHM OF THE RAIN *(The Cascades)*	*3:14*

SIDE B

THE WAY YOU LOOK TONIGHT *(The Jarmels)*	*3:08*
DANCE WHAT YOU FEEL *(J. D. Frye - King Soma Music, BMI)*	*2:57*
HIS NOTHING IS MY EVERYTHING *(J. D. Frye - King Soma Music, BMI)*	*3:25*
GIMME A LITTLE SIGN *(Brenton Wood)*	*3:36*
I'LL BE BACK *(The Beatles)*	*2:24*

J. D. Frye is a well known entertainer and recording artist around Baltimore, Philadelphia, Tampa, and many areas throughout the United States. He was born in Church Hill, Tennessee and grew up in music participating in many areas of the music industry. On this album, J. D. has selected a variety of songs that display his versatility and style as well as his ability to arrange and produce.

In my years of association with J. D., I have followed him from one appearance to another and I will agree with many of his fans, that he has never been more meaningful and exciting than he is in all the songs on this album.

As you listen to this album, you will come to know the warmth and style of this great performer and this great performance.

K. L. DeRossett

Join the J. D. Frye Fan Club.
Write To:
J. D. Fan Club
1320 Larsen Lane
Tampa, Fl. 33619

Harve Howell
(Assistant Engineer)

K.L. DeRossett
President of
J. D. Fan Club
1320 Larsen Lane
Tampa, Fl. 33619

Special thanks to my executive producer, Mr. H. F. Sweat, and to my band. Also I extend my gratitude and consideration to Art Calaman who not only engineered but co-produced. I would also like to extend my appreciation to mastering engineer, E. B. Quinn, III, Nashville Record Productions, Inc.

(NR10464)

PYTON'S
RECORDS

DC-003

QUE TON REGNE VIENNE...



GROUPE SECOURS D'EN HAUT

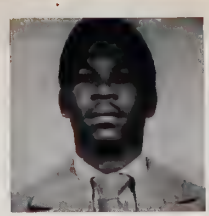
Maestros: ROOSEVELT BERNARD — DANIEL J. PYTON



Harold Fontaine
Batterie



Jn. Claude Charles
Guitare Solo



Markes Louis
Basse



Henry Robert Raphael
Accordeon



Lenest Calixte
Guit. Accomp.



Sanon JN. Robert
Trompette

Nous vivons maintenant les derniers jours de l' histoire de la terre. Il est évident que l' injustice, l' imoralite, la maladie, la méchanceté, les préjugés raciaux et économiques sous toutes leurs formes augmentent sur la terre. Il faudrait être aveugle, sourd ou privé d' une mentalite propre pour ne pas s' aper cevoir des conditions du monde.

Les promesses et les gages humains bien que faits de bonne foi, font defaut bien souvent. Mais la promesse de Dieu ne faillit jamais.

Ce N' est pas une foi aveugle de croire au prochain retour de Christ. Dans la Bible il y a un grand nombre de references contenant des rapports attestant la vérite que Christ reviendra. Chaque fois que nous récitons la prière Dominicale, Nous invitons le règne du seigneur à venir mettre fin à cette misérable vie.

Oui, nous attendons selon sa promesse de nouveaux cieux et une nouvelle terre ou la justice habitera 2 Pi. 3:13, ou il n' y aura plus de maladie Es. 33:24 ou il n' y aura plus de guerre.

Puisque toutes ces choses magnifiques se réaliseront a la venue de Jésus, c' est un espoir béni pour nous chrétiens.

Et pourquoi ne pas crier avec les musiciens du groupe SECOURSD' EN HAUT AMEN VIENS SEIGNEUR JESUS Ap. 22:20

Daniel Joseph Pyton
Direct. de la Section d' education
et de production de A.M.C.H.
ASSOCIATION DES MUSICIENS CHRETIENS D' HAITI



Wilder Boutin
Clarinette



Daniel J. Pyton
Sax. Alto

FACE 2
1-QUE TON REGNE VIENNE
2-KRIS SE LA VIE
3-GIN LA JOUA
4-O ALLELUIA

FACE 2
1-JESUS EST LE CHEMIN
2-SI NAN JESUS
3-O MOIN VLE ALE



Roosevelt Bernard
Maestro - Soliste



Naromie Pyton
Choeur



Celine J. Pyton
Soliste



Marie Pierrette Remonvil
Choeur



Marie Nicole Pyton
Choeur



Zuzette Pyton
Choeur

Les arrangements sont de:
Roosevelt Bernard, Jn Claude Charles
et Daniel J. Pyton

Studio TORAY (P-au-P Haiti)
Ingenieur de son Raymond Desmangles

Distribue par Pyton's Records Box, 13335
Delmas Port-au-Prince Haiti

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RENCONTRE

FRERES PARENT
RAYON DE L'ESPOIR



BAISER DE PAIX



PROBLEM PEP HAITIEN

PH D. 1029
STEREO

Chanteurs Pour Changer

Musiciens Pour Reformer

PH. D. 1029
1984

FRERES PARENT

Rencontre

RAYON DE L'ESPOIR

PH D. — 1029

STEREO

Haïti Resuscité



MUSICIENS

Guitar Acc. Maestro . . . . . **Rochambeau Dolcine**
Mandoline, Vocal . . . . . **Bill**
Drums . . . . . **Mateo Meduva**
Trumpet Back Vocal . . . . . **Jean Jean**
Saxophone . . . . . **Julio Jean**
Bass . . . . . **Ti Basso W.**
Piano . . . . . **Lonca Danis**
Guitar Lead . . . . . **Adou Doua**

Message . . . . . **Phil Dorceant**
Recorded & Mixed at . . . . . **Linates Sound Studio**
Ingeneer . . . . . **Randy**
Mixing . . . . . **Randy & PH. Dorceant**
Photo . . . . . **PH. Dorceant**
Productions . . . . . **PH. Dorceant**

FACE I

1. — **BAISER DE PAIX** **7.2**
2. — **LA VIE JODIA** **5.6**
3. — **MIZE PITIT BON DIEU** . . . **4.43**

(Rayon De L'Espoir)

FACE II

1. — **LA KAY NOU PRALE** **5.30**
2. — **HAITI RESUSCITE** **7.40**
3. — **PROBLEME PEP HAITIEN** **5.56**

ART DIRECTION

LAFOSSE ABDIAS

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181 N.E. 54 Street • Miami • Florida 33137 • Phone (305) 754-7571

PH D. — 1029

1984

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I EAT KIDS



and OTHER SONGS for REBELLIOUS CHILDREN

BARRY LOUIS POLISAR

The Songs of
BARRY LOUIS POLISAR

Rainbow Morning Music began as an idea, and a name, and finally, when confronted with the choice of going through the established record companies, or putting the album out myself, I decided the time was right to make the "Alternative" in the name more than an idea. I was confronted with the age old problem of whether I should follow my heart or my wallet. I did not choose the wallet. It took a while but finally, when it was time to decide what I would be doing with my songs, I found I had actually made the choice years ago.

For me, this album is to be an experiment in economics, where people, not profit, count most. Perhaps this thinking is a bit idealistic, but I'd argue that we could probably use a little idealistic thinking. My purpose for putting out this album is to get the songs off my shelf, and have people singing them; to give them life, so that they may be shared and enjoyed. For through song, laughter, and creativity, we try to bring some warmth to this world. It is up to us, afterall, to decide how we are to live; whether we are to live a life that stands for change, or if we live a life, so often in pursuit of the wallet, that culminates in the silence and inaction of obedience; the blindness of war and injustice. The challenge is not easy. It involves personal decisions and alternatives, many of which we have not yet learned to think about. The choice is ours.

The late Saul Alinsky, who I'll quote again later on, used to talk about the priest who wants to be a bishop, and bootlicks and politicks his way up, justifying it with the rationale, "After I get to be a bishop, I'll use my office for Christian reform," or the businessman who reasons, "First I'll make my million, and then I'll go after the real things in life." Unfortunately, one changes on the road to being a bishop, or making the first million, and then one says, "I'll wait until I'm a cardinal and then I can be more effective," or "I can do a lot more after I get two million." And so it goes. And so, I made my choice. This album would not just be my songs, but would represent my values, as well.

It was Sam Ullman who said that "no one grows old by merely living a number of years. People grow old by deserting their ideals." A few years back, while being arrested for protesting the war in Southeast Asia, I was told that it was just a matter of time before my ideas changed and I'd learn to make compromises with my beliefs. Well, I guess I haven't aged too much since then.

This is an album of children's songs. For those under twelve, and for those way over, too. Rainbow Morning Music Alternatives. I like that name.

BARRY LOUIS POLISAR

SIDE ONE

1. HE EATS ASPARAGUS, WHY CAN'T YOU BE THAT WAY? My Mom always used to compare me with the boy who lived next door. She'd always say things like "He never does that," or "Why can't you be that way." Only whenever "he" had something I didn't have, I was told not to compare myself with other kids.

2. I'M A 3-TOED, TRIPLE-EYED, DOUBLE-JOINTED DINOSAUR Horrible, isn't he?

3. I DON'T BRUSH MY TEETH AND I NEVER COMB MY HAIR We waste so much of our time on outside appearances—concerned only about how we look and smell or what we wear. What's funny (or tragic) is that many of the things we do to "look" good are really bad—like spending so much time putting chemical fertilizers on our lawns and spraying our dandelions with harmful weed killers. Not only are the poisons bad for the earth, but Americans spend more on their lawns, than people in many countries spend on food. Saul Alinsky, the happy agitator, once said we'd be the first society to be killed by our chemical pollutants, but buried in clean white shirts. I'm not saying we should be as dirty as the character in this song, but at least he doesn't pollute the country like a lot of people who sit behind desks with "clean" hands and "nice" suits.

4. MY DENTIST IS AN AWFULLY NICE MAN On the surface, this is a song about a happy dentist who fills kid's teeth with candy. Of course once you think about it, you realize that as long as kids have candy, they'll also have cavities which have to be filled. Maybe that's why he's smiling. It's really not such a bizzare idea—afterall, years ago, General Motors, Firestone Tire, and Standard Oil bought out the electric rail systems in Washington, D.C. and about fifty other cities, and substituted them with GM manufactured buses, using Firestone tires and Standard Oil fuel. Ever wonder why the air is so dirty, and why factories haven't stopped dumping poisons in the water? Profit, not people again.

5. I EAT KIDS As a vegetarian, one of the most common questions I am asked, is "What do you do for protein if you don't eat meat." I wrote this song to answer that question.

6. I NEED YOU LIKE A DOUGHNUT NEEDS A HOLE This is just a happy love song and, like any love song, doesn't need an explanation.

7. I NEVER DID LIKE YOU ANYHOW I guess if you had to listen to me ramble for awhile, you might start singing this too.

8. TO MOMMY We have gotten so big and impersonal, with so many "important things to do," that we sometimes forget to slow down and look around us. TO MOMMY is about a kid who is trying to say something, and no one seems to be hearing what he or she is really trying to say (Actually, the song is really about a naughty, nasty kid).

9. SHUT UP IN THE LIBRARY Here we again have a school system that does not permit free learning, but rather stresses order and stability. "Shut up" we are told. From our parents. To our teachers. To the Army. To the government. So, we learn to cower early, and "grow-up" and remain silent when bombs fall on countries 7,000 miles away.

10. I DON'T BELIEVE YOU'RE GOING TO THE BATHROOM This song is also trying to say something about trusting each other. Something must be inherently wrong with a classroom where kids feel they hate to stay. Maybe instead of concentrating on watching kids who try to sneak out, we should try to do things that would make them want to sneak in.



PHOTO: JOHN SENKO

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Many thanks to Paul Caffrey and Gail Harris for their patience and good souls. To Sheldon Biber who continues to "paint rainbows when they are few," and to Peggy Bruton, whose friendship and help gave it all a good start. There are a lot of others I'd like to thank as well—to those friends and strangers who suffered through bad renditions of songs, yet came out enthused when I first started playing—and even now when I frequently hit wrong notes, sing off key, or play an out of tune guitar.

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PHOTO: JOHN SENKO

SIDE TWO

1. I SNEAKED INTO THE KITCHEN IN THE MIDDLE OF THE NIGHT My cousin used to say that every parent has their own wrong way of raising kids. I guess a mother or father that does nothing but "blah-blah" all day really should expect to get lied to.

2. FRED I think (I hope) there is a positive and caring side to each of us, though we've been taught to hide our emotions, and cover up our feelings with an image of meanness and strength. Fred is a monster who cannot command respect or instill fear because of his name—we all know that monsters have names like THOR or GARGANTULA, but not Fred—but maybe all he really wants is for someone to understand him.

3. I GOT A TEACHER, SHE'S SO MEAN Not permitting self expression and laughter is like plugging the hole on a kettle of boiling water. Things are quiet for a little while ... and then they explode. I wrote this song after my first performance at a school, where I watched a teacher yelling at her kids for a good fifteen minutes. I wrote down most of what she said, and came home and worked it into this song. Any resemblance to real characters is purely coincidental, I'm sure.

4. ME AND YOU This is a love song to the world. Again, just a happy rhyme to sing in the woods, on a train, or in a car.

5. GIGGLE TICKLE FIDDLE LITTLE WIGGLE AROUND If anyone knows what this song is about, I'd sure like to find out. I only wrote it.

6. WHEN SUZIE SNEEZED I call this a plea for peace. The parallel between nations in war and the fight in this song is not accidental, and really, when you start thinking about it (which is probably our problem—we don't think about it,) it's all kind of comical—until people start getting hurt. When we start fighting, we stop listening, and when we stop listening to each other, we can never have any understanding. I guess we only have two choices: to continue and be a part of the madness (and support it in silence) or make the decision to say, "I won't fight" and try to find other alternatives. The alternatives are always there, if we choose to look hard enough. As T.S. Eliot once said, "In a world of fugitives, he who takes the opposite direction appears to be running away."

7. MY FRIEND JAKE My cousin talks about a man who quit a successful and high paying job, because the man dreamed he had died and was able to read his own obituary, and could find nothing in it that he wanted to see. My friend Jake is different than most people. He doesn't conform to what other folks say are the "important" things to do in life. I got the idea for this song from a cartoon I saw on public television years ago. It stayed inside me for a few years, and then one day, I wrote it down.

8. EARLY SUNDAY MORNING This song is done just for fun. I should probably say that the peanut butter referred to is the sticky, icky organic kind. After I wrote it I realized how the two characters in the song kept escalating their tactics. I'm glad I ended the song when I did. If they were anything like governments, they would have probably ended up blowing themselves up with bombs and guns in the next verse.

9. LOUDER This was written kind of on the spot. I was singing under a tree one afternoon, as this kid was standing on my waist, holding on to my ear and yelling "SING LOUDER." So I did. You might even call it my first protest song.

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SIDE ONE

THUMP THUMP THUMP

I was all alone
thump thump thump
Sitting at home
thump thump thump
It was coming up the stairs
thump thump thump
I was really scared
thump thump thump
What could it be?
thump thump thump
Coming after me
thump thump thump
It stopped in the kitchen
thump thump thump
I was shaking, I was twitching
thump thump thump
Walking down the hall
thump thump thump
Who could I call?
thump thump thump
The lights went out
thump thump thump
I began to shout
thump thump thump
It was getting close
thump thump thump
Oh, it must have been a ghost
thump thump thump
I dove under the covers
thump thump thump
I screamed for my mother
thump thump thump
No one answered back
thump thump thump
I was gonna be attacked
thump thump thump
The door started creaking
thump thump thump
Somebody was sneaking
thump thump thump
I was screaming and hollerin'
thump thump thump
And something was a followin'
thump thump thump
Me around the room
thump thump thump
I hoped my parents came soon
thump thump thump
I closed my eyes
thump thump thump
I said "I don't wanna die"
thump thump thump
What could it be?
thump thump thump
Coming after me
thump thump thump
I tried again to shout
thump thump thump
I never found out
thump thump thump

1978 BARRY LOUIS POLISAR

HEY JACK, WHAT'S IN THE SACK

chorus

Hey Jack
What's in the sack
What's in the sack
That you're carrying on your back
Jack

It bounces and it moves
I think that I can here it talk
It makes you go so slowly
And stumble when you walk

chorus

I know they say that you're derranged
And I think that it's alive
I know that somethings very strange
You know I swear that ain't no jive

chorus

Now I know I heard a voice
It sounded like a cry
Wipe the spit off of your chin
I think you have a kid inside

chorus

It's heavin' and it's movin'
And it's rollin' out the door
It's little Billy Nicholson
Say, what'd you have him in there for

chorus

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YOU CAN'T SAY *PSBPSBPSB* ON THE RADIO

You can't say *psbpsbpsb* on the radio
You can't say *psbpsbpsb* on the radio
You can't say *psbpsbpsb* on the radio
psbpsbpsb
psbpsbpsb
psbpsbpsb

1978 BARRY LOUIS POLISAR

MY NAME IS HIRAM LIPSHLITZ, (JR.)

Oh, my name is Hiram Lipshlitz
And my problem's pretty clear
My name is often mispronounced
By unaccoustomed ears
Sometimes they call me Lipshitch
Sometimes it's Hiram Who?
Oh to be a Bob or Bill
A Mike or Steve or Lou.

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WITH A GIGGLE AND A HUG AND A TICKLE AND A KISS

CHORUS

I never thought I'd fall again least not like this
With a giggle and a hug and a tickle and a kiss
It's hard to think I'd let myself be captured by your charm
In the middle of a snow storm, I'm melting in your arms

Your brown eyes burn with a sparkling fire
That spell my name in embers that sparkle with desire
I could see myself with you just sitting in a chair
The tears in your eyes stain the curls in your hair

chorus

The days I spend with you seem to slide right by
The candles are lit I'm gonna give it a try
Though I thought it would lesson and I'd soon tire
Instead of letting go, I'm climbing higher and higher

chorus

Though the world's too crazy, it might never come true
Before I give up, I'm gonna fight for you
My heart beats fast and my face is all flushed
I'll marry you tomorrow, don't wanna seem rushed

chorus

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THE MAN AND THE CHICKEN: A FABLE

1978 BARRY LOUIS POLISAR

DON'T PUT YOUR FINGER UP YOUR NOSE

chorus

Don't put your finger up your nose
'Cause your nose knows it's not the place it goes
You can sniffle
You can sneeze
But I'm asking you please
Don't put your finger up your nose
Don't stick your finger up your ear
'Cause then your ear will find it hard to hear
You can thump and
You can tug it
But please don't plug it
Don't stick your finger up your ear

chorus

Don't put your finger in your eye
That's not a thing I think you oughta try
You can blink it
You can wink it
But I don't think it
Would be good to put your finger in your eye

chorus

Don't stick your finger down your throat
'Cause that'd just make you start to choke
Then up will come your dinner
And you'll start to look much thinner
Don't stick your finger down your throat

chorus

1978 BARRY LOUIS POLISAR

I CAN'T, I CAN'T

I can't
I can't
I can't
I can't
Yes you can
Yes you can
Yes you can
Yes you can
I can't
I can't
I can't
I can't
Yes you can
Yes you can
Yes you can
Yes you can
I can't
I can't
I can't
I can't
Yes you can
Yes you can
Yes you can
Yes you can
I can't
I can't
I can't
I caaaaa
aaaannnnnnnnnt

1978 BARRY LOUIS POLISAR

MOM AND DAD ARE ALWAYS RIGHT

chorus

Mom and Dad are always right
And I am always wrong
They tell me that I eat too much
And I always take too long
My grades at school aren't good enough
I don't do what I should
They tell me that I'm pretty dumb
I guess I'm not so good

They yell at me and tell me that
I disobey their rules
I sleep too much, I miss the bus
I'm always late for school
When we go out to dinner
I always spill my drink
I drop my spoon and spill my soup
I's born this way they think

chorus

Dad says he was stronger
When he was half my age
Mom never got dirty
When she went out to play
I guess they both were perfect kids
When they were young like me
They always did what they were told
The way that I should be

chorus

I guess I'm just a naughty boy
That's what they always say
Then they wonder why it is
That I turned out this way
But you can't be perfect all the time
You can't always be good
Everybody makes mistakes
And everybody should

Mom and Dad aren't always right
And I'm not always wrong
I don't think that I eat too much
Or that I take too long
And one thing that I know for sure
That they don't understand
I'm smarter than my Mommy and
Daddy think I am

Mom says that I'm clumsy
And I'm just a little brat
Somehow I accidentally spill
My milk into her lap
Dad says I'm no help at all
I just get in his way
So when I should be helping him
I go outside and play

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THEY SAID 'EAT THE BROCCOLI'

Chorus

They said "eat the broccoli"
I ate the broccoli
They said "eat the spinich"
I ate the spinich
They said "eat the meat loaf
mashed potatoes, peanut butter
string beans, brown rice, cucumbers and all the other
things like zuccini squash, pineapple and egg plant
bread and butter, macaroni
corned beef, ham, also bologna
lemonade and grape juice
quiche lorraine and cous-cous
chicken fried and baked and broiled
mushroom stems stir fried in oil"

verse one

And don't forget when you are through
We'll have some desert for you
Theres apple pie and brownies
Peaches, plums and nectarines
Cookies, cake and candied sweets
And yogurt mixed with cottage cheese
Lemon Custard, apple strudel
Luxchen koogle cooked with noodles
Drippy, Runny ice cream comes
Cause kids can't live by bread alone
I ate so much my tummy hurt
I popped the buttons on my shirt
I bulged so big, I split my side
But still my plate was piled high
So

chorus

I said "I think I've had enough"
They made me eat more—I was stuffed
I cleaned the plate now everywhere
People poke and point and stare
Whenever I go down the street
People stop to look at me
I ate and ate and ate and ate
And now they say I'm overweight
Can't fit through doorways or in chairs
I tell you it just isn't fair
I break the sofa when I sit
Can't go to school cause I can't fit
I fall asleep, I break the bed
But I've always done what my parents said

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SIDE TWO

NEVER COOK YOUR SISTER IN A FRYING PAN

chorus

Never cook your sister in a frying pan
Or boil her in water or take her by the hand
And throw her off a cliff or try to make her fall
'Cause these things aren't very nice at all

You might not like her but don't knock her off her bike
Fighting is normal, but normal ain't right
Don't put her in a bucket and drop her down a well
Or put her in the oven or try to sell
her to the nice old man that lives up the street
Don't hit her with your hand or kick her with your feet

chorus

Don't tie her to a tree and leave her in the woods
For the bears and the snakes and you never should
Lock her in the closet or throw her in the snow
Or flush her down the toilet or steal her clothes
If you do these things then what you do
Is not becoming to a boy like you

chorus

Yeah you better be careful when she's nice and small
Don't beat her with a bat or hit her with a ball
Or put her in a barrel and roll her down the road
'Cause it all goes against the gentlemen's code
Besides she might grow up and be bigger too
And turn around and do them all to you

chorus

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A BRONTOSAURUS WITH BRONCHITIS

I am a fierce and ferocious beast
Though I'm sure that you can't tell
I take my pills and medicine
'Cause I don't feel so well
My head is stuffed, my nose it runs
It hurts my throat to speak
I'm a Brontosaurus with Bronchitis
I've been like this for a week

I'm acting rather civilized
But it's not that I've been tamed
I can't go breathing fire
'Cause my throat is all inflamed
They say I look emaciated
(That means I've gotten thin)
Mom feeds me tea with lemon
Grandpa drops the nose drops in

Grandma's making Cro Magnon soup
Dad gives me vitiman "C"
Mom gives me lots of orange juice
And lets me watch T.V
All covered up in a fevered sweat
My throat it sure does hurt
But I get to watch the Flintstones
I guess it could be worse

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TYRANNOSAURUS NIX

You've heard about some dinosaurs
Who devour little boys
And try to eat choice little girls
(A habit which annoys)
But I'm a dinosaur
Pre-historic through and through
And I'm hear to swear to anyone
That this is not the truth

We're blamed for things so ghastly
(These things we do not do)
You simply must believe us
When we say we won't eat you
We live on nuts and berries
We haven't touched a hair
On any kid that's come our way
There's no need to beware

Were taking ads in newspapers
And we're going on T.V.
There were abuses in the past
But the past is all B.C.
We've got a firm in New York
That's managing our campaign
We'll accept the responsibility
But we will not take the blame*

Our image is respectable
We've been seen in prayer
We've trimmed our toenails, filed our teeth
And we've even combed our hair†
I hope that you will realize
We're quite a harmless bunch
And maybe you can join us
And come over soon for lunch

*This phrase is originally credited to former President Nixon during the watergate affair.
† or "Grown our hair," as the case may be

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MY MOTHER RAN AWAY TODAY

My mother ran away today
She walked right out the door
She packed her toothbrush and her pajamas
And said "I can't take it no more"

She said that she was tired
She said she'd had her fill
Of cooking our meals and washing our clothes
And cleaning all our spills

She said she'd write us letters
With no return address
She said that she'd come back someday
But now she had to rest

She took the plants and she took the cats
And our pictures from the wall
And though it's only been two hours ago
I wish that she would call

I never thought I'd miss her
Isn't that the way
You never know how much Mom means to you
Till she runs away

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THE POETRY LESSON: A TRAGICOMEDY

1978 BARRY LOUIS POLISAR

"DO THIS" "DO THAT"

"Stop moving about,"
"Sit up straight!"
"Comb your hair"
"Now don't be late"
"Do this." "Do that"
"Sit still," "Don't move"
"Don't do anything
I don't approve"

chorus

That's all we hear
That's all they say
Every night
and every day

"Be Quiet," "Shut up"
"Go change your clothes"
"Behave yourself"
"Don't pick your nose"
"Drink this," "Eat that"
"Sit down," "Grow up"
"Move here," "Sit there"
"Don't interrupt"

chorus

"Move fast," "Slow down"
"Now look what you've done"
"Who gave you permission
To laugh and have fun"
"Now button your lip"
"Go zip your fly"
"Your finger is bleeding"
"Now tell me why"

chorus

"You're eating too fast"
"Now don't deny it"
"Don't talk so much"
"Why are you so quiet"
"Go here," "Go there"
"Don't wheeze," "Don't sneeze"
"Get off the floor,"
"Don't move," "Don't breathe"

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DAD SAYS THAT I LOOK LIKE HIM

Dad says that I've got his nose
Big and flat and long
He tells me that I look like him
But Mom says he is wrong
Aunt Mary says I look just like
My older brother Wayne
Aunt Jennie says my hair's too long
And I look like my sister Jane
I wish they'd stop comparing me
To everybody else
"You walk like him," "You look like her,"
I look just like myself

Grandma says I've got the eyes
Of my Great Grandpa John
Uncle Dave says I look
Just like my cousin's mom
Dad says that I'm built like him
Ma says don't be so sure
Grandpa doesn't say too much
He sits all day and snores
I wish they'd stop comparing me
To everybody else
"You walk like him," "You look like her"
I look just like myself

Dad says that I've got his eyes
Mom says it isn't true
They say he must be blind and I
Know my eyes are blue
Mommy says I talk too much
But if you ask me
I look just like the milkman
Daddy says it couldn't be
I wish they'd stop comparing me
To everybody else
"You walk like him," "You look like her,
I look just like myself

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LEROY IS A LATE BLOOMER

Leroy is a late bloomer
He's not like the other boys
He doesn't like to go outside
And he doesn't play with toys
He doesn't like girls and he doesn't like sports
He doesn't even like T.V.
He likes to lay around all day
And he doesn't even like me

Leroy is a late bloomer
That's what his mother will say
"There's nothing wrong with Leroy"
"He'll find himself someday"
Leroy doesn't go out at all
He sits in his room alone
His thoughts are kept well hidden
His secrets are unknown

Leroy is a late bloomer
Some kids are that way
His father doesn't seem to mind
"Don't push him," he will say
Leroy's going through a stage
You just have to give him time
But how much time does one boy need
He's already thirty-nine

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YOU'RE AS SWEET AS SUGAR ON A STICK

chorus

You're as sweet as sugar on a stick
Licorice on a gum drop, liquity split
When you smile the whole world opens right up
When I get a little bit of you, I can't get enough

My heart starts pounding when I kiss you on the lips
Like water down a drain, dropping drip drip drip
Whenever I am with you, I feel at home
Gonna run to you like ice cream down a cone

chorus

When your hand's in mine I'm bounding round and round
My hearts doing cartwheels, upside down
I'm gonna sing so soft and oh, so sweet
I'm standing on my head with lightning in my feet

chorus

I'm jumping off the ground and I'll sail round the sun
I'll fly back to you like the river as she runs
Laughing and clapping and sitting by your side
Bouncing up and down like a roller coaster ride

chorus

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WE'RE MARCHING SHOULDER TO SHOULDER

Oh we're marching shoulder to shoulder
To demand equal rights for kids
We're not just "cute", we're important
We're throwing off our chains and our bibs
Children of the world, it's time to unite
It's time to organize and stand up for what is right
We've got nothing to lose but our diapers and our pins
And if we all stick together I know that we can win
Oh we're marching shoulder to shoulder
Being less than three feet tall is now in style
We're the front for kids liberation
Spare the rod and spoil the child
DONE WITH "children will speak only when they're spoken to
We ain't just kids, we're human beans too, you know
We wanna be heard and we know that we'll be seen
We won't trust anybody who is over thirteen
Oh we're marching shoulder to shoulder
We're gonna speak up when we've got something to say
Suppose they give a birthday party
And No-body came

(older voice: "Go to bed")
Oh No—We won't go
Oh No—We won't go

Oh we're marching shoulder to shoulder
Down with playpens and nursery schools
Climb out of your high chairs—this fight is for you
We want Bread and Roses and Chocolate too
We're tired of being pampered
We're tired of being coddled
We're making molotov cocktails
From baby bottles

Oh We're marching shoulder to shoulder
The times they will change one day
They can send us to our rooms
And they can yell and they can spank us
They can make us go to bed
But one day they're gonna thank us

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CH-91502

Collector's Addition Vol. I

The moments

H. Ray A. Goodman B. Brown



Collector's Addition Vol. I

0 76742-9502-1

the moments

Side 1

1. *Love On A Two Way Street*
2. *Sexy Mama*
3. *Girls*
4. *I Could Have Love You*
5. *Look At Me I'm In Love* (English)

Side 2

1. *Look At Me I'm In Love* (French)
2. *I Do*
3. *I Don't Wanna Go*
4. *Not On The Outside*
5. *With You*

Produced by SYLVIA ROBINSON

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Album Design: Hemu Aggarwal
AQ Graphics, Inc.

JACKET MADE IN CANADA


Virgo Red
Roy
Ayers
Ubiquity
PD 6016

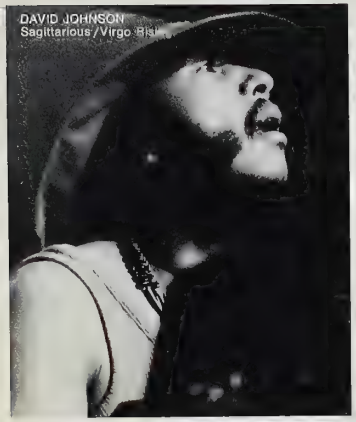
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Virgo Red

Roy Ayers Ubiquity





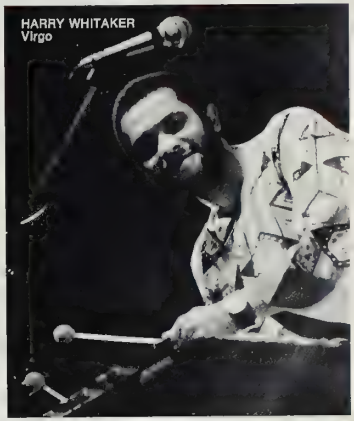
SIDE 1

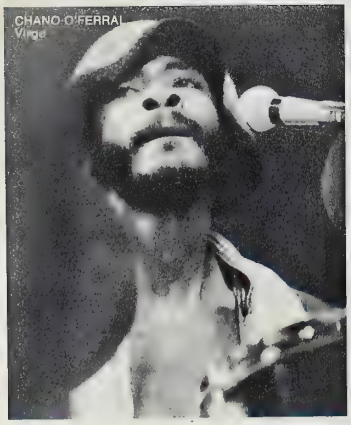
1. BROTHER LOUIE 6:02 BROWN/WILSON
Buddah Music
2. IT'S SO SWEET 4:20 SALTER/ALDERSON
Antisia Music Inc.
3. THE MORNING AFTER 4:30 KASHA/HIRSHHORN
20th Cent. Music Corp.
4. LOVE FROM THE SUN 2:45 CLAY/CLAY/GARFIELD
Beta Buzz

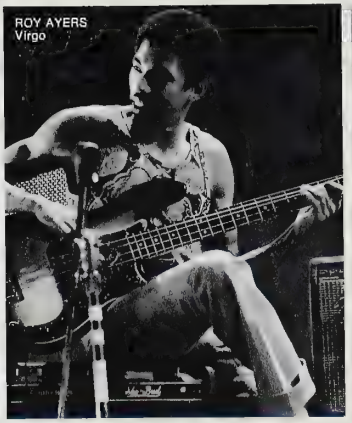
SIDE 2

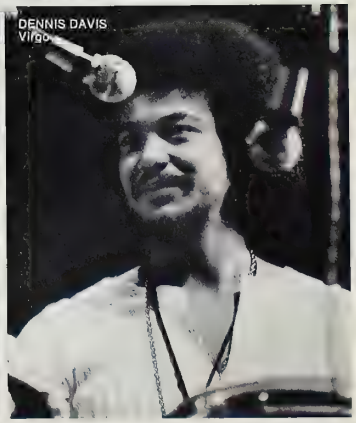
5. VIRGO RED 2:57 R. AYERS/C. CLAY
Roy Ayers Ubiquity
6. I AM YOUR MIND 6:12 D. DAVIS/R. AYERS
Roy Ayers Ubiquity
7. GIVING LOVE 4:25 L. HUTSON/J. REAVES
AOPA Music/Silent Giant Music
8. DES NUDE SOUL 4:50 R. AYERS
Roy Ayers Ubiquity

All Selections are ASCAP.









PRODUCED BY JERRY SCHOENBAUM

ROY AYERS/Vibes, Organ, Vocal & Percussion. HARRY WHITAKER/Piano, Electric Piano & Organ, DENNIS DAVIS/Drums & Percussion. DAVID JOHNSON/Bass. RUFINO "CHANO" O'FERRAL/Congas, Bongos & Vocal. Special Thanks: DENISE BRIDGEWATER/Vocals. JIMMIE OWENS/Trumpet. CICLE BRIDGEWATER/Trumpet. GARNETT BROWN/Trombone. ARTHUR CLARK/Baritone. WILL HAWES/Guitar. DENNIS HEAVEN/Guitar. ADRIAN DEY, STEPHEN SADIZ SHBAZZBERRIOS/Percussion/ARRANGED BY ROY AYERS & BERT DeCOTEAUX*/Vocals. DENISE BRIDGEWATER, ARGERIE AYERS, WILLIE MICHAEL, LESLIE CARTER, SELDON POWELL/Baritones. GORDON EDWARDS /Bass. JERRY FRIEDMAN/Electric Sitar. EDDIE KRAMER, JAMES GREEN/Engineer. EDDIE KRAMER/Mixing Engineer. Special Thanks: GEORE LOPEZ, BUZZY WILLIS/ Cover Design, Art Director/KATS ABE. Artist/HARUO MIYAUCHI, Photography/BERT ANDREWS. Recorded at Electric Lady Studios, New York, July 1973

℗ 1973 POLYDOR INCORPORATED, 1700 Broadway, New York, N.Y.


Breakwater


Out
now I Love You
necessary Business
No Limit
That's Not What We Came Here For
Feel Your Way
Do It Till The Fluid Gets Hot
Free Yourself
Produced by
Rick Chertoff
AB 4206
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NO LIMIT
Len Ron Hanks, Zane Grey

If we never try
Then we will never know
If we keep the faith
Our love will grow

We can see ourselves
And through our eyes we'll see
Let nothin' interfere
With your love for me
No limit! None that I can see
No limit! Not one, not one
Not one for you or me
No limit! It can go until eternity

Your love's shown me that time is not to waste
When you're not around,
Nothin' takes your place.
If we never thought we could,
If we never do...
For as long as we want,
We can keep love—can't you see

No limit! None that I can see
No limit! Not one, not one
Not one for you or me
No limit! It can go until eternity

Some search for years,
For love and peace of mind
They don't know what it is
To have it all the time
Mmm...A love so strong
That you're givin' me
As long as you're here...
I'll never be unhappy—

No limit! None that I can see
No limit! Not one, not one
Not one for you or me
It can go until eternity

YOU KNOW I LOVE YOU
Greg Scott

Say you're feelin' low down,
And there's no one there to comfort you,
And you always feel like you're wearin' a frown,
And every little problem seems to get to you,
Yeah, yeah, yeah, yeah, yeah.

And your good friends are all hangin' around,
Tellin' you your problems and what's the matter with you,
And everything they say, yeah, you've heard before,
And it's all true.

Nothin' they say is gonna see you thru, babe
Babe,

You know I love you
You know I love you
You know I care for you.
You know I love ya
I do, I do.

When there's no reasons and no words to say,
Hidin' all your feelins in the role ya got to play.
You and I we argue but we get nowhere
You ask yourself if life is really ever fair,
If you wonder if our love will ever fade,
Look into my eyes there's more than words could ever say.

You know I love you
You know I love you
You know I care for you.
You know I love ya
I do, I do.

You know I love you
You know I love you
You know I care for you.
You know I love ya
I do, I do.

UNNECESSARY BUSINESS
K. Williams, Jr., G. Robinson, Jr., Greg Scott

You say excuses are the solvent to your hold back,
It's time to see what's happenin' to you,
And it's not just what you're not doin'
You're lettin' your mind send you elsewhere,
And it's just a little simple thing that's holding you.

It's just unnecessary business holdin' you,
It's just unnecessary business holdin' you.

You think everyone around you, they don't understand you,
Well I'm thinkin' that your problem lies within, you don't understand yourself
Well it seems just like ya want to do,
But ya just can't find a way,
And it's just a little simple thing that's holding you

Unnecessary business holding you,
Unnecessary business holding you,
Unnecessary business holding you,
Unnecessary business holding you

DO IT TILL THE FLUID GETS HOT
K. Williams, Jr., L. Gilmore, V. Garnell,
G. Robinson, Jr., G. Scott,
S. Green, J. Braddock

Hey! The time is right!
—Don't hesitate
Jump to it
—The heat is on

It's plain to see, if you wanna get down
—Get loose
Get with it
—Can you diggit?

When you feel the pressure
The fluid starts to flow
It makes it easy to let go
It's too hot for me to stop
—I'm 'bout to lose control!

I love what ya do to me
Keep on doin'...what ya do
I love what ya do to me
Keep on doin'...what ya do

Do it! Do it 'till the fluid gets hot.
Do it! Do it 'till it hits the spot

If you feel like you wanna do it
Do it! Get loose...just get to it
Do ya wanna get funky
Get down! Get loose...just get with it.
Feel your body start to brewin'
Feels good, to get down and get funky
The time is right now, to get down
Get loose just get nas-s-sty!

I love what ya do to me
Keep on doin'. . .what ya do
—Do it! Do it 'till the fluid gets hot
—Do it! Do it 'till it hits the spot

Breakwater

AB 4208

WORK IT OUT
K. Williams, Jr.

The situation is tough
It's one on one
All we need is a little love
To bring it all together
Forget all the attitudes,
The people throw in your way
They have nothin' better to do...
Just phase it right away
Hey—hey—hey...Work it out
Hey—hey—hey...Work it out

There's conflict everyday
People lie right in your face
They all have nothin' better to do
Don't tell them all about it
Don't make more confusion
Just help make a solution
Love and happiness rules over
All the bad within us
Hey—hey—hey...Work it out
Hey—hey—hey...Work it out

The moral of this song, there's
Always another side
Sometimes you have to keep holdin' it in
Because they won't give in
Come to a conclusion before
It's only an illusion
Things may be lookin' thin—Oh
But you must believe me
We gonna work it out
Hey—hey—hey
We gonna work it out
Hey—hey—hey

THAT'S NOT WHAT WE CAME HERE FOR
D. Bugatti, F. Musker

Every time we move in together
I get the same old feeling
For two people in love with one another
We treat each other like we just don't care
With all the time we're spending together
I can't help but wonder why
When we should be helping one another
You make me angry and I make you cry

That's not what we came here for
Still time to love one another and
That's not what we came here for
All we gotta do is love one another

Every time that you give me your loving
I still wonder if it's gonna last
When we should be looking towards the future
Hold me close and we'll forget about the past

That's not what we came here for
Still time to love one another and
That's not what we came here for
All we gotta do is love one another
Care for each other
Care for each other
Love one another

Baby, hang on
We can talk about it
Baby, hang on
We can talk about it
Baby, hang on
—We still got time
We can talk about it
Baby, hang on
—We can work our problem out
We can talk about it
Baby, hang on
—I can't stand to see you lookin' so sad
We can talk about it
Baby, hang on
It can still feel good
It can still feel good, good! good!
We can talk about it
We can talk about it
We can talk about it

That's not what we came here for
Still time to love one another and
That's not what we came here for
All we gotta do is love one another
Care for each other
Love one another

Oooohhhh
Love one another
Oooohhhh
Care for each other

That's not what we came here for
Still time to love one another and
That's not what we came here for
Still time to talk about it, talk about it

That's not what we came here for
Still time to love one another and
That's not what we came here for
Still got time to care for each other

That's not what we came here for
Still time to love one another and
That's not what we came here for
Still time to talk about it, talk about it

FEEL YOUR WAY
K. Williams, Jr.

Feel your way
Feel your way
Feel your way
Feel your way

Feel your way into our world of music,
Feel your way into our world of love,
Feel your way into our world of music,
Feel your way into our world of love.

Feel your way, come on people you can do it now.
Feel your way into our world of love,
Feel your way, come on people open up your hearts,
Feel your way, come on people you've got to
Feel your way
Feel your way
Feel your way

Feel your way into our world of music,
Feel your way into our world of love.

FREE YOURSELF
K. Williams, Jr.

Free yourself
Free yourself
Free yourself
Free yourself

When your chance for success boards your life,
It's an overwhelming feeling,
You don't need any more pressure,
For what it may be you may be, ya might miss.

Free yourself from the things that hold ya down,.
Aint nobody gonna make it easier,
Free yourself from the hassles in your days,
It will help to find a better way—

People don't realize why you're itchy,
The bicker tends to make ya edgy.
You don't need any more pressure,
'Cause you're on the verge of makin' a change,
You're on the verge of a new world—

Free yourself, just try to keep your cool,
It's the way to make a brand new start,
Free yourself from the hassles in your days,
It will help you find a better way.

Free yourself
Free yourself
Free yourself
Free yourself

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Breakwater
Kae Williams, Jr.: Keyboards, Synthesizer, Lead and Background Vocals
Linc "Love" Gilmore: Guitar, Background Vocals
Vince Garnell: Woodwinds, Background Vocals
Gene Robinson, Jr.: Lead Vocals, Trumpet, Fluegelhorn
Greg Scott: Woodwinds, Background Vocals
Steve Green: Sea Bass, Background Vocals
James "Gee" Jones: Drums, Background Vocals
John "Dutch" Braddock: Congas, Percussion

Special Guest Musicians
Randy Brecker, Allen Ruben: Trumpet Fluegelhorn
Robin Eubanks, Barry Rodgers: Trombone
Leonard "Dr." Gibbs Jr., Rubins Bassini Percussion
Peter Gordon, John Clark: French Horn
Francisco Centeño: Bass

String and Horn Arrangements
You Know I Love You, Feel Your Way
Strings & Horns: Ralph Schuckett
Work It Out, No Limit
Horns: Kae Williams, Jr., Greg Scott
Unnecessary Business, That's Not What We Came Here For
Strings: Ralph Schuckett
Horns: Greg Scott
Free Yourself, Do It Till The Fluid Gets Hot
Horns: Greg Scott

All vocal arrangements by Gene Robinson, Jr. & Breakwater

Special Thanks: Clive Davis, Rick Chertoff, Vernon Gibbs, Abbey Konowitch, Artie Patsiner, Donn Davenport, Katrinka Blickle, Bonnie Leon, Marcy Drexler, Michel Sauvage, Pat Schiff, Tina Campitelli, and all the staff at Arista

Very Special Thanks: Mark Burnett, William Eib, Larry Mazer, Alan Spielman Esq.

PRODUCED BY RICK CHERTOFF

Recorded and mixed at
Soundmixers Studios, N.Y.C.
Engineer: William Wittman
Assistant Engineer: Tim Bomba

Additional recording at
Sigma Sound Studios, N.Y.C. & Philadelphia
Engineers: Gerry Block, Jay Mark, Andy Abrams & Kenny Present
Assistant Engineers: Jim Dougherty, Carla Bandini, Peter Humphreys, Rocky Schnaars

Mixed with the Aphex.

You Know I Love You mixed at Sigma Sound Studios, N.Y.C.
Gerry Block, engineer

Exclusive Representation:
City Lights Management, Inc.
2131 Walnut St., Phila., PA.
215-561-0858

Logo Design: Gerard Huerta
Make Up: Way Bandy
Photography: Garry Gross
Art Direction: Katrinka Blickle


ROY AY
WAYNE HENDERSON
IN OUR
PD-1-6179

SIDE 1

...BEAT OF THE BEAT
...FOR REAL
...GIVE IT TO ME
...OOH BABY

SIDE 2

STEP IN TO OUR LIFE
LOVERS SHOULD ALWAYS BE TOGETHER
NO DEPOSIT NO RETURN
TAKE YOUR FUNKY MIND TO THE DISCO

SWARTZ

ALL SELECTIONS ASCAP



PHOTOGRAPHY: ROLAND M. CHARLES
DESIGN: CHRISTOPHER AUSTOPCHUK
ART DIRECTOR: BOB HEIMALL (AGI)

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3391 380
PD-1-6179

Produced By: Roy Ayers, Ro-Ayer Production Company, and Wayne Henderson, At Home Productions—All Good Music Starts At Home.

Arrangers: George Del Barrio (Strings): Step In To Our Life, Swarte & Lovers Should Always Be Together. McKinley Jackson (Strings): Heat Of The Beat.

Recorded At: Automated Sound Studios, New York, New York by Vicky Sabry—Sigma Sound Studios, New York, New York by Andy Abrams—Oceanway Studio, Santa Monica, Calif. by Allen Sides, Hank Sanacola and Michael Evans

Mixing Engineer: Allen Sides—Date: October 3, 4 & 5, 1978



Mastered At: Kendun Recorders by Geoffrey Sykes, Allen Sides & John Golden

Musicians:

Vance "Mad Dog" Tenort—Courtesy of Fantasy Records
Ed Reddick—Courtesy of Fantasy Records
Bruce Carter—Courtesy of Fantasy Records
Nathaniel Phillips—Courtesy of Fantasy Records
Bobby Lyle—Courtesy of Capitol Records, Inc.
Bernard Purdy—Courtesy Pretty Purdy Productions

Background Vocals:

Carla Vaughn—Courtesy of Ro-Ayer Production Company
Nathaniel Phillips—Courtesy of Fantasy Records
Gregory Matta—Courtesy of Fantasy Records
Sylvia St. James—Courtesy of Fantasy Records

Thanks to William Allen, Carla Vaughn, Chano O'Ferral and Carla Bandini—Roy Ayers.
ROY AYERS– INFORMATION
ASSOCIATED BOOKING CORPORATION
1995 Broadway, New York, N.Y.
Roy Ayers plays Deagan Vibraharp

A big At Home thanks to Richard Flowers for his good vibes.

Roy—It was a beautiful gas making a record with you—Big Daddy.

Hail to the Chief (Forest Hamilton) for being a believer—your presence is always felt—Big Daddy.

PD-1-6179
Printed in U.S.A.

Thanks again to the At Home Maidens (Sylvia St. James, Saundra "Pan" Alexander and Cheryl Alexander), we're on our way to the top—Big Daddy

Thanks again to Nick Hanich of Hanich Music for letting us have all of your musical toys.

Wayne Henderson—Personal Management: Forest Hamilton
9229 Sunset Blvd.
Los Angeles, California

Tracked by Allen Sides: HEAT OF THE BEAT, FOR REAL, GIVE IT TO ME, STEP IN TO OUR LIFE, TAKE YOUR FUNKY MIND TO THE DISCO, SWARTE.

SIDE 1

HEAT OF THE BEAT

Vibes: Roy Ayers
Trombone: Wayne Henderson
Vocals: Roy Ayers, Vernell Shaw (alternate leads)
Drums: James Gadson
Background Vocals: Greg Matta, Reggie Ellis, Barry "Bo" Henderson, Vernell Shaw & Michael Young
Bass: Ed Reddick
Guitar: Darryl "Sugar Bear" Moore
Percussion: Vance "Mad Dog" Tenort

OOH BABY

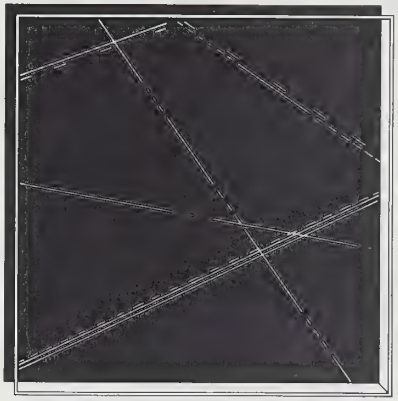
Acoustic Piano, Vibes: Roy Ayers
Trombone: Wayne Henderson
Vocals: Roy Ayers & Wayne Henderson
Background Vocals: Carla Vaughn, Nathaniel Phillips
Bass: William Allen & Nathaniel Phillips
Drums: Dennis Davis
Percussion: Nathaniel Phillips, Wayne Henderson, Roy Ayers (finger snaps & hand claps)
Guitar: Chuck Anthony
Congas: Chano O'Ferral
ROY AYERS—BOOKING INFORMATION
ASSOCIATED CORPORATION
1995 Broadway, New York, N.Y.

FOR REAL

Vibes: Roy Ayers
Trombone: Wayne Henderson
Background Vocals: Greg Matta & Reggie Ellis
Drums: James Gadson
Guitar: Darryl "Sugar Bear" Moore
Bass: Ed Reddick
Percussion: Vance "Mad Dog" Tenort

GIVE IT TO ME

Vibes: Roy Ayers
Trombone: Wayne Henderson
Vocals: Roy Ayers & Richard Flowers
Background Vocals: Sylvia St. James, Saundra "Pan" Alexander, Cheryl Alexander
Drums: James Gadson
Bass: Ed Reddick
Acoustic Piano & Fender Rhodes: Richard Flowers



SIDE 2

NO DEPOSIT NO RETURN

Electric Piano, Vibes: Roy Ayers
Trombone: Wayne Henderson
Bass: Nathaniel Phillips
Oberheimer: Phillip Woo
Acoustic Piano: Armand Donelian
Drums: Bernard Purdy & Bruce Carter
Guitar: Chuck Anthony
Congas: Chano O'Ferral
Vocals: Carla Vaughn, Jim Gilstrap, Stephanie Sprewell, Judi Brown
Roy Ayers plays Deagan Vibraharp

STEP IN TO OUR LIFE

Vibes: Roy Ayers
Trombone: Wayne Henderson
Drums: Bruce Carter
Bass: Nathaniel Phillips
Piano: Bobby Lyle

SWARTE

Vibes: Roy Ayers
Trombone: Wayne Henderson
Drums: Bruce Carter
Bass: Nathaniel Phillips
Piano: Bobby Lyle

LOVERS SHOULD ALWAYS BE TOGETHER

Vibes: Roy Ayers
Trombone: Wayne Henderson
Electric Piano, Piano: Armand Donelian
Bass: William Allen
Drums: Bernard Purdy
Vocals: Carla Vaughn, Jim Gilstrap, Stephanie Sprewell, Judi Brown
Bernard Purdy—Courtesy Pretty Purdy Productions

TAKE YOUR FUNKY MIND TO THE DISCO

Vibes: Roy Ayers
Trombone: Wayne Henderson
Background Vocals: Carla Vaughn, Jim Gilstrap, Stephanie Sprewell, Judi Brown
Drums: Bruce Carter
Guitar: Johnny Reason
Bass: Nathaniel Phillips

MIKE HARDING

PHILIPS



MIKE HARDING

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PHILIPS



ONE MAN SHOW

PHILIPS

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PAUL FRANKI

LAFFS ETC....







INTRODUCING PAUL FRANKI

PAUL FRANKI, a young Comedian whose material is as varied as the New England weather he grew up in, has been successfully pleasing audiences up and down the East coast of the United States, Canada, and Puerto Rico for the past several years.

Born in Boston, Massachusetts, of Italian heritage, he has worked to all kinds of audiences in both small and large nightclubs, rock concerts, hotels, condominiums, and on cruise ships.

He has but one goal in life; that being to make people LAUGH; and when you see his his performance, that's exactly what you do.

He has appeared with some of the best acts in show business today including :

Franki Valli & the Four Seasons
The Three Degrees
Fran Warren
The Four Freshman
Herman's Hermits
Professor Irwin Corey
Tiny Tim . . . . . and several others.

Side 1. PAUL DISCUSSES VARIOUS SUBJECTS INCLUDING :

The economy (how things have changed) The Catholic Church, Mens Hairstyles, T.V. Commercials and others.

Side 2. PAUL SINGS FOR YOU :

I'VE GOTTA BE ME

STRANGERS IN THE NIGHT

FLY ME TO THE MOON

MY WAY.

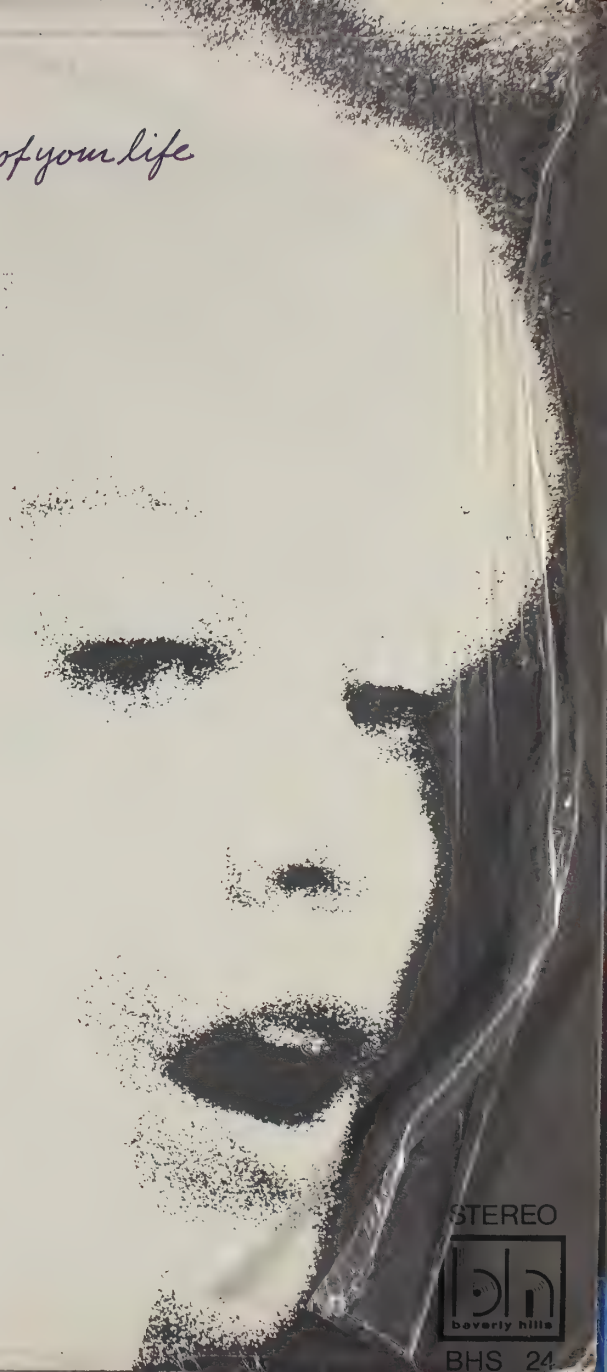
Recorded live on The T.S.S. Carnivale ."The Fun Ship".



Produced & Recorded By :

RAY MARTIN.

jaye p. morgan what are you doing the rest of your life



what are you doing the rest of your life
applause
where are you
billy sunshine
hester good for you
do you really have a heart
just you, just me
love of a gentle man
love your magic spell is everywhere
you are my lucky star
i've got an awful lot of losing you to do

STEREO

bhs

beverly hills

BHS 24

STEREO

beverly hills

BHS 24



Trying to compose a few lines about a girl singer is no problem... but Jaye P. Morgan is not only just another "girl singer", Jaye P. is an institution. Through the years, Jaye has copped all sorts of awards attesting to her talents in the recording industry. She has already gone through the mill as the year's top female singer, the year's up and coming female singer, and has proved over and over again that she has never actually been out of contention. Jaye has paid her dues above and beyond the call of duty.

Many thousands of her public cheered her on stage in a few years of summer stock. A great springboard for what has come about this year... her first motion picture... but when she starts a film career she gets in but good... co-starring with Jon Voight in "All American Boy" for Warner Brothers.

Jaye's many appearances on the Johnny Carson show has done much in creating the illusion that she is the original Peck's Bad Girl... strictly an illusion. Jaye is actually one of the true "troopers" of show biz... a "never-say-die" devote' of her profession... and really a swell person.

Emanuel A. Fox

side a

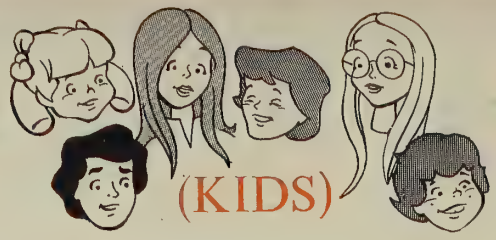
1. what are you doing the rest of your life (legrand-bergman-bergman) united artists, music, ascap 2:18
2. applause (strouse-adams) e.h. morris, ascap 2:20
3. where are you (adamson-mchugh) feist, ascap 3:56
4. billy sunshine (taylor-gorgoni) blackwood, bmi 2:36
5. he's too good to me (williams-nichols) irving, bmi 3:04

side b

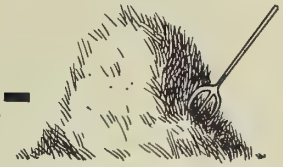
1. do you really have a heart (williams-nichols) irving, bmi 2:54
2. just you, just me (greer-klages) robbins, ascap 2:02
3. love of a gentleman (a. harvey) united artists music, ascap 3:08
4. love your magic spell is everywhere (goulding-jamis) bourne, ascap 2:55
5. you are my lucky star (brown-freed) robbins, ascap 2:21
6. i've got an awful lot of losing you to do (c. young-l. crane) e.b. marks, bmi 2:28

album produced by ron kramer
arranged and conducted by jack smalley
courtesy of rca records
album designed by dirk wunderlich and the image machine

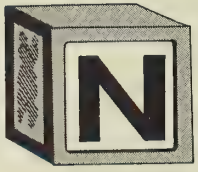
PAS 6037

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L-  -ve DO-RE-(__) 

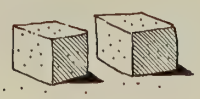
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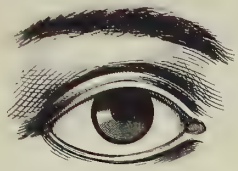
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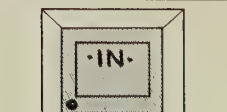
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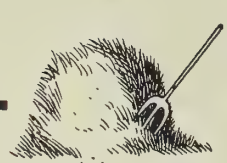
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SIDE 1 **LOVE ME DO** (J. Lennon/P. McCartney) Beechwood Music (BMI) • **IT'S A SUNSHINE DAY** (Stephen R. McCarthy) Language of Sound, Inc./Famous Music (ASCAP) **KEEP ON** (J. Mills/T. Jenkins) Famous Music (ASCAP) • **BEN** (D. Black/W. Scharf) Jobete (ASCAP) • **PLAYIN' THE FIELD** (B. Neary/J. DiMuro) Famous Music (ASCAP)
SIDE 2 **CANDY (Sugar Shoppe)** (G. Rogalski/J. E. Lindvald) Ensign Music Corp. (BMI)/Green Apple Music Co. (BMI) • **IN NO HURRY** (T. Dancy/C. Fairchild) Famous Music (ASCAP) **SATURDAY IN THE PARK** (R. Lamm) Big Elk Music (ASCAP) • **MERRY-GO-ROUND** (B. Neary/J. DiMuro) Famous Music (ASCAP) • **YOU NEED THAT ROCK 'N ROLL** (D. Hull) Language of Sound (ASCAP)/Famous Music (ASCAP) • **DRUMMER MAN** (J. Mills/D. Janssen) Language of Sound/Famous (ASCAP) Green Apple Music/Ensign Music (BMI)

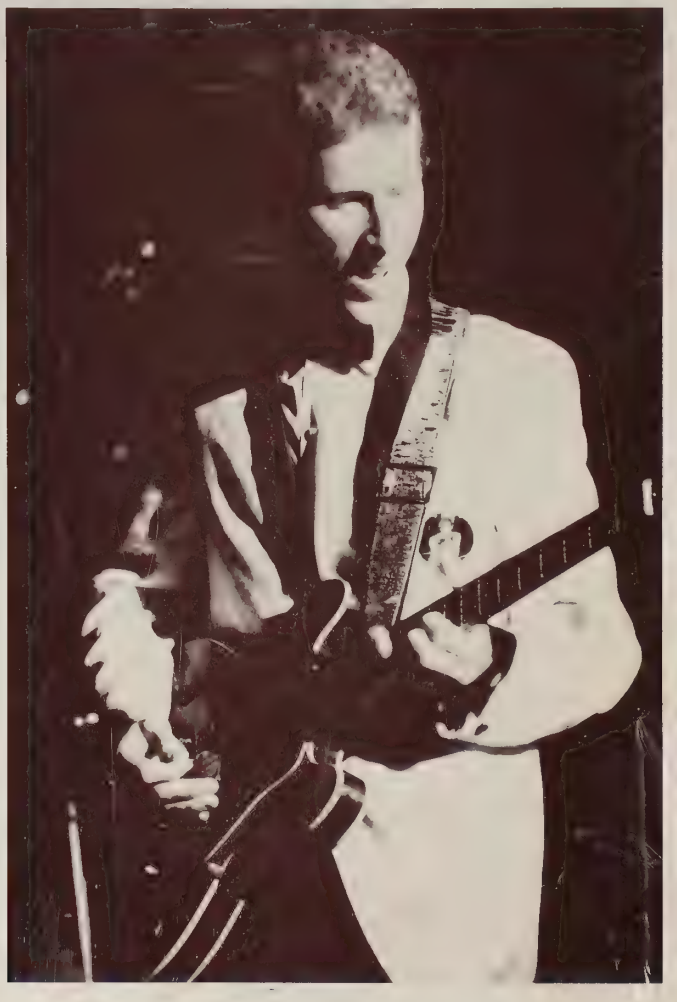
Produced by Jackie Mills for Wednesdays Child Productions • Arranged by Al Capps, Engineer: Lenny Roberts • Recorded at Larrabee Sound Studios, Hollywood, California
Art Direction: Bill Levy • Illus.: Joe Petagno • Package Concept and Design: Pacific Eye & Ear

Save the Forests. This album is printed on recycled paper.

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PAS 6037 THE KIDS FROM THE BRADY BUNCH

David West



In The 80's

STEREO

DAVID WEST IN THE 80's



Born in Montclair, New Jersey, David West became a Florida resident when a youngster. Early music work was with his friend, Dan Feather at Everglade Club in Orlando, where they filled in for Misty and Jack of "Tennessee Birdwalk" fame. He matured musically during a stint, also with Dan, at the Log Cabin in DeLand. Not long after that, he was taken into a highly successful show group, CLUTCH, presently touring the country with a great presentation featuring a revival of the music of the 50's.

In the last couple of years, David has done a great deal of recording, particularly at the National Guild Studios in DeLand; it was here that the producer, Bob Quimby, conceived the idea of offering the public a chance to enjoy his engaging singing style. With the help of our assistant producer, Rick Bailey, we feel that we have come up with an album that should find wide acceptance in the music-loving public.

The songs on this album are all by members of the National Songwriters' Guild, and songs and writers are the best and most talented the Guild has had through the years. We wish them all the best of luck in their songwriting careers! And, David, of course, we wish the success he deserves in his singing career.

Enjoy yourself!

Bob Quimby
Producer

SIDE ONE

NIGHT SOUNDS - (3:27)
(Darcie Klepert)
SOUL JIVE - (2:03)
(Mike Sullivan / Al D. Sollinger)
I'LL TRY TO FORGET TO REMEMBER - (3:14)
(Melba Flint)
THE MAN FROM NOWHERE - (2:29)
(C.U. Smith)
LAUGH, CRYBABY, LAUGH - (3:12)
(Mark Adams)
HOPSCOTCH - (2:38)
(Mike Sullivan / Al D. Sollinger)

SIDE TWO

ME, THE DEVIL AND LUCY BROWN - (3:20)
(Dal Richards / Mike Hutchinson)
FUNNY - (3:40)
(Hugh Halpin)
FACE THE MUSIC - (2:39)
(Marian Madden / Charlotte Farley)
MAKE YOUR MIND UP - (2:34)
(Lionel Beauchamp / Gordon Florence)
MY LITTLE ANGEL - (2:40)
(Charles McCarthy)
I'VE GIVEN YOU ALL THAT I'VE GOT - (3:08)
(Dick Lang)

Producer and arranger, Bob Quimby
Assistant producer and orchestra leader, Rick Bailey

All songs published by Alison Music Company, ASCAP.
Recorded at the National Guild Studios, DeLand, Florida 32720
P.O. Box 2076


UNCLE DOG
OLD HAT

MCA-302



Side One: 1. River Road (Skinner) 2. Movie Time (Skinner) 3. Old Hat (Skinner) 4. Boogie With Me (Skinner)
5. We Got Time (Skinner)
Side Two: 1. Smoke (Skinner) 2. I'll Be Your Baby Tonight* (Bob Dylan)-Mystery Train**
(Sam Phillips/Herman Parker Jr.) 3. Loose Me (Skinner)
All tracks published by Upfall Music Corporation ASCAP except* published by
Dwarf Music ASCAP and** published by Hi-Lo Music, Inc. BMI

Dog are: Carol Grimes (vocals, percussion) David Skinner (vocals, piano, organ, percussion)
Phillip Crooks (guitar) John Porter (guitar and bass guitar)
Sammy Mitchell (slide guitar & dobro) Terry Stannard (drums)

John Pearson plays drums on "Old Hat," "We Got Time," "Smoke," "I'll Be Your Baby Tonight" and "Loose Me";
Rabbit plays plays piano on "Movie Time" and "Boogie With Me."

Thanks to Dick, Fred, Denny & Fran. Photos by Daddy Guy for Dead Ahead.
Produced by Bob Potter and engineered by Diga at Island Studios.

MCA RECORDS

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KENNY BURRELL/PRESTIGE 7088

PRESTIGE LP

OJC-019 (P-7088)

KENNY BURRELL

KENNY BURRELL, guitar **CECIL PAYNE, baritone sax**

TOMMY FLANAGAN, piano **DOUG WATKINS, bass** **ELVIN JONES, drums**

DON'T CRY BABY **DRUM BOOGIE** **STRICTLY CONFIDENTIAL**

ALL OF YOU **PERCEPTION**



Since arriving in New York in 1956, Kenny Burrell has established himself as the brightest light of the new guitarists to emerge in the last few years.

Nat Hentoff, in writing of him in Down Beat (May 2, 1957) when reviewing **All Night Long** (Prestige LP 7073) said, " . . . . it is Burrell who impresses me increasingly as the most important of the newer guitarists. He pulls the hat trick - solid, full tone; bracing ideas, and a no-nonsense, this is home beat. And the blues, furthermore, is a key part of his language."

These are truths well taken. Kenny not only has these qualities but his sound and style make him an individual jazzman, immediately recognizable.

Kenny comes from a musical family; his three brothers all play instruments. One let him fool around with his guitar when Kenny was just a youngster, but when he reached twelve Kenny was more interested in the saxophone. His mother couldn't get him one because of the expense and he settled for a ten dollar guitar. With the knowledge he had acquired by experimenting on his brother's guitar and the aid of several exercise books, Kenny was soon on his way to becoming a professional. Like many jazzmen, he received his most important experience by jamming and working with different local combos in his native Detroit. It wasn't until the early Fifties that he did any actual studying with a teacher. This was accomplished at Wayne University where he received a Bachelor of Music degree.

Stylistically, Kenny derives from Charlie Christian and, to a lesser extent, Oscar Moore (his original favorite) and Django Reinhardt. The modern idiom entered more through the cumulative impact of musicians like Charlie Parker, Dizzy Gillespie, Fats Navarro, Bud Powell and Miles Davis rather than any guitarists.

The combination of the Burrell guitar with the baritone saxophone of the redoubtable Cecil Payne produces a sound that gives this album a unique flavor.

Payne, a veteran performer of ability and skill far exceeding the proportionate amount of recognition he has received, contributes his characteristically full-bodied, light-fingered solos on all numbers save **All Of You,** which features Kenny with the rhythm section.

The members of the rhythm section, like Burrell, are ex-Detroiters. Pianist Tommy Flanagan, who first played with him in 1947, is one of the consistently fine pianists in jazz today. His lightness of touch and depth of feeling are well mirrored in this set of recordings.

Bassist Doug Watkins and drummer Elvin Jones (Flanagan's team-mate in the Jay Jay Johnson group) meld well with Tommy to offer sensitive, pulsating support to the soloists.

Two tunes which had their first association with big band recordings make up the first side here.

Don't Cry Baby was originally done by Erskine Hawkins. (I believe the vocal was by Jimmy Mitchelle.) Here it serves as an instrumental of more than eleven minutes of blues blowing. Kenny, Cecil and Tommy swim along in a deep sea of blue that will warm your soul as it goes wading. Before Kenny and Cecil take it out, Doug comes paddling by on his bass fiddle.

Kenny never heard the Gene Krupa recording of **Drum Boogie** but has been playing it for a couple of years. This version is slower in tempo than the original Krupa recording.

In **Strictly Confidential,** one of Bud Powell's excellent compositions, a voicing is used that Kenny feels he would like to utilize further. Cecil has the bottom while Kenny, playing the melody in chords, has the top.

All Of You by Cole Porter, starts with Kenny strumming the intro and the melody chorus, sometimes unaccompanied and sometimes backed by the rhythm section with Elvin's brushes fitting the mood. The second and third choruses are improvised in a medium groove and then Tommy has one before Kenny takes it out, slowing down to the original pace at the end.

Burrell's **Perception** has Cecil stating one theme while the composer plays a counter melody. Like all the other selections, it proves that Kenny's ken is a wide and rich one.

notes by IRA GITLER
supervision by Bob Weinstock
recorded by Van Gelder

Users of wide-range equipment should adjust their controls to the RIAA curve for best results.

Distributed by Fantasy, Inc., Tenth and Parker, Berkeley, Ca. 94710

PLACE
STAMP
HERE

Fantasy, Inc.
Tenth and Parker Streets
Berkeley, CA 94710

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THE UNDISPUTED TRUTH





SIDE ONE

COSMIC CONTACT
(Norman Whitfield)

METHOD TO THE MADNESS
(Norman Whitfield)

SUNSHINE
(Norman Whitfield)

YOU + ME = LOVE
(Norman Whitfield)

SIDE TWO

HOLE IN THE WALL
(Norman Whitfield/
Rochelle Runnells)

LOOSE
(Norman Whitfield/Rochelle Runnells)

LIFE AIN'T SO EASY
(Norman Whitfield)

TAKE A VACATION FROM LIFE
(AND VISIT YOUR DREAMS)
(Norman Whitfield/John McGhee)

LET'S GO DOWN TO THE DISCO
(Norman Whitfield)

PRODUCED BY NORMAN WHITFIELD
ARRANGED BY PAUL RISER
AND NORMAN WHITFIELD

WH 2967

UNDISPUTED TRUTH

[illegible]KA BOOM
[illegible] HARRIS
[illegible]ONE "LIL TY" BARKLEY
[illegible]LVIN "DHAAAT" STEPHENSON

[illegible]SICIANS
[illegible]JI BROWN—GUITAR
[illegible]GUEINT "DUKE" JOBE—BASS
[illegible]TOR NIX—KEYBOARDS
[illegible]NY COPELAND—TRUMPET
[illegible]DDIE DUNN—TRUMPET
[illegible]HAEL MOORE—SAX
[illegible]RAL SANTIEL—BONGO
[illegible]RY GARNER—PERCUSSION
[illegible]HAEL NASH—KEYBOARD
[illegible]RK DAVIS—KEYBOARD
[illegible]EVIN "WAH WAH" RAGIN—GUITAR
[illegible]pears courtesy of Epic Records

[illegible]OBI McGHEE—GUITAR
Appears courtesy of Acid Records
ALBUM COORDINATOR—[illegible]
DESIGN AND COVER—[illegible]
ILLUSTRATION—NORMAN [illegible]
WARDROBE & MAKEUP—[illegible]
TECHNICIAN—LINDA THOMPSON
PHOTOGRAPHER—GERMOT [illegible]
RECORDED AND MIXED
AT VILLAGE RECORDERS, SOUND FACTORY WEST
AND MOTOWN RECORDING STUDIOS
RECORDING AND MIXING
ENGINEERS: NORMAN WHITFIELD, STEVE SMITH
LEONARD "COLONEL DISCO"
JACKSON AND STEVE MASLOW
SPECIAL THANKS TO ANTHONY W. JONES

METHOD TO THE MADNESS

UNDISPUTED TRUTH


JAY
DEE
J
DILLA
PAY
JAY
ANTHEM







1. **ANTHEM** feat. FRANK N DANK
2. **ANTHEM** INSTRUMENTAL
3. **ANTHEM** A CAPPELLA

4. **TRUCKS**
5. **TRUCKS** INSTRUMENTAL
6. **TRUCKS** DILLA'S ORIGINAL MIX

Produced by J DILLA

Recorded at Studio A, Detroit MI
Mixed and Mastered by Dave Cooley at Elysian Masters, Los Angeles CA,
except for "Trucks (Dilla's Original Mix)" mixed by J Dilla

Produced for issue by Eothen Alapatt
A&R by J.Rocc
Additional coordination by House Shoes
Art direction by Jeff Jank
Illustration by Mason London

Special thanks to Maureen "Ma Dukes" Yancey, John "Illa J" Yancey,
Monica and Ty-monae Whitlow, Joylette Hunter and Ja'mya Yancey:
Pay Jay was established on their behalf.



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SE-4518

STEREO

Ultimate Spinach





MGM
RECORDS

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THE ENGLISH CONGREGATION
SOFTLY WHISPERING I LOVE YOU
PROMOTIONAL
DJ COPY
SUGGESTED CUTS FOR AIR PLAY
THE ENGLISH CONGREGATION
SOFTLY WHISPERING I LOVE YOU
1. A LOVER'S CONCERTO (2:59)
2. MORNING HAS BROKEN (3:39)
3. SOMETHING (3:03)
SIGNPOST SP 7217
NOT FOR SALE
STEREO
SIGNPOST
SP 7217

THE ENGLISH CONGREGATION

SOFTLY WHISPERING I LOVE YOU

SIDE ONE

1. SOFTLY WHISPERING I LOVE YOU
   (By Roger Cook & Roger Greenaway; Maribus, BMI. Time: 2:59)
2. MORNING HAS BROKEN
   (By Cat Stevens & E. Fargeon; Irving, BMI. Time: 3:39)
3. LOVE IS THE SWEETEST THING I KNOW
   (By Brian Keith: Maribus, BMI. Time: 3:18)
4. I'D LIKE TO TEACH THE WORLD TO SING (IN PERFECT HARMONY)
   (By William Backer, Billy Davis, Roger Cook & Roger Greenaway; Shada, ASCAP. Time: 2:45)
5. A LOVER'S CONCERTO
   (By Sandy Linzer & Denny Randell; Saturday, BMI. Time: 2:59)

SIDE TWO

1. SING ME A LOVE SONG
   (By Brian Keith & Alan Parker; Maribus, BMI. Time: 3:20)
2. A WHITER SHADE OF PALE
   (By Gary Brooker & Keith Reid; TRO-Essex, ASCAP. Time: 4:24)
3. IF I COULD HAVE MY WAY
   (By Andrew Jackman; Maribus, BMI. Time: 3:13)
4. SOMETHING
   (By George Harrison; Abkco-Harrisongs, BMI. Time: 3:03)
5. A WAY OF LIFE
   (By Roger Cook & Roger Greenaway; Maribus, BMI. Time: 3:49)

Orchestra arranged and conducted by ANDREW PRYCE JACKMAN with exception of *Softly Whispering I Love You* which was arranged by KEN WOODMAN.

Choral arrangements by ANDREW PRYCE JACKMAN

Recorded at E.M.I. Studios, London, England in January, 1972.
Engineer: Peter Vince
PRODUCED BY JOHN BURGESS with special thanks to PETER SULLIVAN of AIR London

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SIGNPOST RECORDS
DISTRIBUTED BY ATLANTIC RECORDING CORPORATION
1841 BROADWAY, NEW YORK, NEW YORK 10023

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The singers on *Softly Whispering I Love You* are:

CHRYSANTHE GREDA
JOHN CLAYTON
M. PAPADOPOULOS
E. WIGGINS
SUSAN DEMETRIOU
MR. MICHAEL BEYNON
WENDY GOUGH
WENDY WILLIAMS
R. SMITH
J. SUFFLING
N. CHAMBERLAIN
DEBORAH ROBINSON
LYNNE KEATINGE
JUNE GARNER

The singers on all other selections are:

ELIZABETH JANE RICKARD
MICHAEL LEIGHTON JONES
LYNN McKEE
ROSEMARY HARDING
ELIZABETH STOKES
NICHOLAS ROBERSHAW
LYDIA MELLECK
PAMELA REED
ARAXIE BOYADGIAN
SHEENA McGUINESS
JAMES BLAIR
RACHEL BEVAN
JOHN LAMB
PRIMROSE OCKENDEN
RICHARD FENTIMAN
KEITH ABBS
PETER GUNN
ANGELA HOCKING
JILL HOCKING
ELAINE MINION
JUDITH OGDEN
JEREMEY JACKMAN
GREG JACKMAN
CHRIS HAWKINS
JULIA HOMER
GINA RUDNIC

The English Congregation—a musical wall of sound consisting of massed choirs, rough vocal voice and jangular guitar.

A fairly original conception dreamed up by AIR producer John Burgess, stemming from a track that wasn't quite right at the first session. The song, a Cook/Greenaway beaut., entitled *Softly Whispering I Love You*, hadn't got that special feel, for which all producers aim at the end of a session—but still had the basic ingredients of a hit.

Through a young musical genius Andrew Jackman, John Burgess got the idea of adding ninety voices—it sounded fantastic—straight, classical and clear—clearly not a pop chart contender, until the diametrically opposite sounds of Brian Keith's full coarse voice to strengthen the melody, plus the sizzling tones of Alan Parker's guitar work, gave *Softly* that magic touch.

An overall sound that has swept the world—a sound that gives added dimensions to all the songs chosen for this first album. Songs chosen for their strong melodic lines and lyrical content—songs given neo-classical brushwork by The English Congregation.

PETER SULLIVAN

STEREO

SIGNPOST
SP 7217



BRIAN KEITH



ALAN PARKER

KEEM-O-SABE



THE ELECTRIC INDIAN

STEREO
UAS 6728

KEEM-O-SABE

"Keem-o-sabe" is an old southwest Indian term used to connote friend, or, in the case of a male-female relationship, it would mean lover and friend. But who cares? It's only the title of a recording . . . we're concerned with the sound that made this one of the biggest instrumentals in the history of the record business.

I first heard "Keem-o-sabe" on a Tuesday morning and programmed the record twenty-four hours later . . . the phone calls lit up the station's switchboard and the rest is history.

The Electric Indian is not history. It is the present and the future. The Indian combines a savage, pulsating, rhythm with some of the finest musicians around. They are simultaneously accomplished musicians and exciting performers. When you hear this album, I'm sure you'll agree with me in saying the Electric Indian is here to stay.

I began listening to the Electric Indian album as a critic and wound up digging it as a fan. The album clearly contains something for everyone. The important thing is that it consists of the ingredients which make it the hottest instrumental in the world. This fantastic combination of funky soul and good songs has provided some of the finest musical moments of my life. Like anyone else, I dig good songs and this album has them: "My Cherie Amour," "1-2-3," "I Heard It Through The Grapevine," "Spinning Wheel," "Storm Warning" and "Only The Strong Survive." The Electric Indian has added its magic rhythm touch and from there it's gone. I suggest you take the album, put it on, sit down and just groove with the Electric Indian. . . . It just makes you feel good.

JIMMY BISHOP,
PROGRAM DIRECTOR AND VICE-PRESIDENT OF WDAS-RADIO

SIDE ONE

***1. KEEM-O-SABE
Borisoff & Binnick
U.A. Music Co., Inc., Binn Music, Young Ideas Music
ASCAP 2:10

*2. I HEARD IT THROUGH THE GRAPEVINE
Barrett Strong and Norman Whitfield
Jobete Music
BMI 3:10

**3. SPINNING WHEEL
D. C. Thomas
Blackwood Music Inc./Minnesingers Publishers, Ltd.
BMI 3 05

**4. STORM WARNING
Carl Fisher
Dandelion Music/Stilran Music & Jalynne Corp.
BMI 2:18

*5. RAIN DANCE
Borisoff & Wisner
Daviduke/Double Diamond Music, Inc and Unart Music Corporation
BMI 2:10

***Produced for* Marmaduke, Inc., by Len Barry**
In cooperation with John Madera Enterprises, Ltd.
Sculpture by TONY PRICE
Photograph by S. FAINE STUDIOS
Art Direction FRANK GAUNA

United Artists Records
Entertainment From Transamerica Corporation

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SIDE TWO

**1. GERONIMO
Vince Montana, Jr.
Daviduke, Double Diamond Music, Inc and Unart Music Corporation
BMI 5:15

**2. ONLY THE STRONG SURVIVE *
Gamble/Huff/Butler
Downstairs Music Co., Parabut Music Corp., Double Diamond Music, Inc.
BMI 2:27

*3. MY CHERIE AMOUR
S. Wonder/H. Cosby/S. Moy
Jobete Music, Inc.
BMI 3.12

*4. WHAT DOES IT TAKE TO WIN YOUR LOVE
V. Bullock/J. Bristol/H. Fuqua
Jobete Music, Inc.
BMI 3:07

*5. 1-2-3
J. Madara/D. White/L. Borisoff
Double Diamond Music, Inc., Champion Music Corp.
BMI 2:20

*Arranged by Jimmy Wisner
Recorded at Century Sound
Brooks Arthur, Engineer

**Arranged by Vince Montana, Jr.
Recorded at Sigma Sound, Phila.
Joe Tarsia, Engineer

***Arranged by Tom Sellers
Recorded at Sigma Sound, Phila.
Joe Tarsia, Engineer

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THE ELECTRIC INDIAN

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THE DOOBIE BROTHERS
Produced by Ted Templeman
Engineered by Don Landee
A Jim Burgess Mix
PROMOTIONAL COPY
W-8778
SIDE 1
12" STEREO
WHAT A FOOL BELIEVES • 5:31
(Michael McDonald / Kenny Loggins)
Published by Snug Music - BMI /
Milk Money Music - ASCAP
From the Warner Bros. Album BSK 3193
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monitor
MUSIC OF THE WORLD
STEREO
MFS 720
OUR ROCK AND OUR REDEEMER
THE VOICES FOUR
arbaah
kolote
צורנו וגואלנו

To the Staff & Side
David Koffman

MFS 720
STEREO
Vocals in Hebrew

Our Rock and Our Redeemer

The Voices Four

Directed by DAVID KOFFMAN

Arbaah Kolote

Side One

1. SIM SHALOM
Grant Peace

Sim shalom, tovah, uv'rachah,
cheyn, vachesed, v'rachamim
aleynu v'al kol Yisrael amecho.

Grant peace, goodness and blessing, grace,
loving kindness and mercy for us and for
all Israel, Thy people.

2. EYFO HEYM KOL AVOTEYNU
Where Are All Our Fathers?

Eyfo Avraham avinu, y'rachem al b'no Yitzchak
Eyfo Yosef achinu, sheyachlom li chalomot
Eyfo hi Rachel imeynu, shetazir harbey d'maot
Eyfo hoo Moshe rabeynu, sheyiten et haluchot
Eliyahu n'vieynu, lonu hashalom yavi
Eyfo heym kol avoteynu, mi yiten v'yevarcheynu
vischutam ribon olam.

Where are they . . . the Abrahams and Isaacs and
and Jacobs of yesteryear, now that we could use their
wisdom and their strength.

3. V'TAHER LIBEYNU
Purify Our Hearts to Serve Thee in Truth
Vocal: DAVID

V'taher libeynu leavdecha be'emet
Vehanchileynu Ashem Elokeynu
Bahava, Uvrat'zon Shabbat kodshecha
Veyanuchu voh, Yisrael m'kad'shey Shemecha.

Purify our hearts to serve Thee in truth
In Thy loving favor, O Lord our G-d,
Grant that Thy holy Sabbath be our joyous heritage,
And may Israel who sanctifies Thy name, rest thereon.

4. EYTZ CHAYIM HEE
A Tree of Life
Vocals: RON and MARV

Eytz chayim hee l'machazeekim boh, v'tom-he-ho me-
u-shor, D'rocheho darchay noam, v chol n tivotehah
shalom Hashiveynu Ashem eylecha, v nashuvah cha-
desh yameynu k'kedem.

"In an age when everything is being questioned, when even our most basic values are under attack," say the Voices Four, "the truth of Torah lights a path for living."

Armed with the spirit of their youth, the vigor of their faith, their great sound and a fantastic ability to build a close rapport with their listeners, the Voices Four have captured audiences in every major city on this continent. During their two years on the concert circuit the group has added polish to its dynamism.

Here, in their second album for Monitor, you can hear the spectacular results, in a repertoire based on sacred and secular texts. The Voices Four invite you to feel with them, believe with them, open your ears to a very ancient message—wrapped in the sound of today.

It is a tree of life to them that hold fast to it and
everyone that upholds it is happy.
Its ways are ways of pleasantness and all its paths
are peace.

Turn us unto Thee, O Lord and we shall return,
Renew our days as of old.

5. LO YISA GOY
They Shall Raise Their Swords No More

Lo yisa goy el goy cherev,
V'lo yilm'du, od milchamah. *(Isaiah)*
Shalom, ba olam.

They shall raise their swords no more,
No more shall they learn war,
Peace in the world.

6. SHARM EL SHEIKH
Vocal: HOLLY
(Sung in Hebrew and English)

Side Two

1. SHABBAT SHALOM
Sabbath Peace

(Excerpts from a Friday Evening Rock Service by David Koffman)

a) Mah Tovu (*Solo:* DAVID)
L'chu N'Ran'nah (*Solos:* RON and DAVID)
Arbaim Shanah (*Solo:* DAVID)

b) V'Shamru (*Solo:* MARV; *reading:* HOLLY)

c) L'cha Dodi
Shomor V'zachor (*Solo:* DAVID)
Mikdash Melech
Boi V'shalom

d) Eydo-techa Ne'emnu M'od

e) Bar'chu (*Solo:* DAVID; *reading:* RON)

2. YERUSHALAYIM SHEL ZAHAV
Jerusalem of Gold
Vocal: HOLLY
(Sung in Hebrew and English)

ARBAAH KOLOTE

DAVID KOFFMAN, 1st tenor, fender bass, organ, piano, trumpet.
RON ISAACS: 2nd tenor, rhythm guitar
MARV ROSEN: baritone
HOLLY LIPTON: female lead vocalist
and
JONATHAN SACHS: lead guitar
HOWARD FRIEDLAND: drums, tambourine

The VOICES FOUR on MONITOR RECORDS

Migdalim; Eyn Keylokenu; Shovach Yonim; More (Theme from "Mondo Cane"); Erev Shel Shoshanim; Adon Olam; Yoshke; Nad Elan; The Feeling; Shayeret Harochvim.

Stereo: MFS 498

Cover design: Ellen Formanek

For complete **"Music of the World"** catalog write to: MONITOR RECORDS, 156 Fifth Avenue, New York, N.Y. 10010

Printed in U.S.A.

GLIMPSES

VOL. 2



GLIMPSES

Volume 2

Side One

Galaxies IV
Don't Lose Your Mind

The Pastels
'cause I Love You

The Baroques
I Will Not Touch You

Better Sweet
Like The Flowers

Count and the Colony
Can't You See

The Marauders
Nightmare

The Barracuda
The Dance At St. Francis

Side Two

West Minist'r
Bright Lights, Windy City

Hopi and the Beau Heems
I Missed My Cloud

The Mystic Tide
Mytery Ship

The Troyes
Help Me Find Myself

The Continental Co-eds
I Don't Love You No More

The Baroques
Remember

The Troyes
Love Comes, Love Dies

No. 67 Of 500
Collectors Editions

Wellington Records


The
Nashville Bar Association
Chimer
RECORDS
STEREO

MUSICIANS CREDITS

The Nashville Bar Association Consists Of Five Pedal Steel Guitarists

JIMMIE CRAWFORD
BUDDY EMMONS
SONNY GARRISH
RUSS HICKS
JOHN HUGHEY

Drums: LARRY LONDON
Piano and Clavinet: RANDY GOODRUM
Piano and Organ: TONY MIGLORE
Horn and String Effects: N.B.A.
Vocals: MARY FIELDER and SHERI KRAMER and N.B.A.
Lead and Acoustic Guitars: RUSS HICKS
Bass and Gut String Guitar: BUDDIE EMMONS
Dobros: N.B.A.
Trumpets: RUSS HICKS and DON SHEFFIELD (Horn on the Cob)

PRODUCED BY N.B.A., CHARLIE NELSON and RUSTY THORNHILL FOR CHIMER PRODUCTIONS

Recorded at B.R.T. Studios, Nashville; Recording Engineer Rusty Thornhill Remixed at Columbia Studios, Nashville; Remix Engineer Ronny Dean, Mastered at Columbia Studios, Nashville; Engineer M.C. Rather

A special thanks to Rusty Thornhill for his vocal augmentation of the N. B. A. Voices on Air That I Breathe; also to Doug Reno and Randy Hauser for their help on the rhythm track of Devils Dream

SIDE ONE

1. Warming Up The Band 3:25 ASCAP
   Colton, Smith, Gavin Lee and Hodges; Jamarnie Music, Ltd.
2. Please Come To Boston 4:04 ASCAP
   D. Loggins; Leeds Music Corp. and Antique Music
3. Slidewalk 3:15 BMI
   S. Garrish; Pixenbar Music
4. The Big Hurt 3:12 ASCAP
   W. Shanklin; Gladys Music, Inc.
5. Mystery Movie Theme 1:58 ASCAP
   H. Mancini; Leeds Music Corp.

SIDE TWO

1. Devil's Dream 2:21 BMI
   Arrangement Russ Hicks; Pixenbar Music
2. The Air That I Breathe 3:42 ASCAP
   A. Hammond and M. Hazelwood; Landers and Roberts Music
3. Horn On The Cob 2:50 BMI
   J. Crawford, B. Emmons and R. Hicks; Pixenbar Music
4. El Gato Diablo 2:33 BMI
   B. Emmons; Pixenbar Music
5. Ghost Riders In The Sky 4:30 ASCAP
   S. Jones; E. H. Morris and Co., Inc.

The Nashville Bar Association

FOR THOSE WHO MIGHT WANT TO FOLLOW THE ARRANGEMENTS ON THIS ALBUM AND KNOW WHO IS PLAYING WHERE

SIDE ONE

1. **WARMIN' UP THE BAND**
   Arr. -Buddie Emmons - Features N.B.A. Voices along with Mary Fielder and Sheri Kramer; All N.B.A. Steels simulating horns
2. **PLEASE COME TO BOSTON**
   Arr. - Russ Hicks - Features Russ on Steel, Lead and Rhythm Guitars; Dobros and String Effects by N.B.A.; Vocals by Mary and Sheri
3. **SLIDEWALK**
   Arr. - Sonny Garrish - Features Sonny on Steels and Russ on Lead; N.B.A. Horns
4. **THE BIG HURT**
   Arr. - Jimmie Crawford - Intro - Jimmie and John; 1st Verse and Chorus -Jimmie; 2nd Verse - Russ (Dobros); Ad-Lib - Buddie; 3rd Verse-Jimmy; Vocals - Mary and Sheri
5. **MYSTERY MOVIE THEME**
   Arr. - Russ Hicks and Sonny Garrish - 1st Verse - Russ and Sonny; 1st Chorus - John and Jimmie; 2nd Verse - Sonny and Buddie (Chimes)); 2nd Chorus - Russ (Trumpet); 3rd Verse - Russ and Sonny

SIDE TWO

1. **DEVIL'S DREAM**
   Arr. - Russ Hicks - Features Russ and Jimmie Playing Twin Steels on First and Last Parts of the Song with Individual Solos in Middle as fillows; 1st - Russ and Jimmie; 2nd - John; 3rd - Sonny, Jimmie, and Russ; 4th - Buddie; 5th - Jimmie
2. **THE AIR THAT I BREATH**
   Arr. - John Hughey - Intro - N.B.A. Dobros; A.-N.B.A. Steels; B.-N.B.A: Dobros; C.-Tremolo Guitar - Russ; D.-Steel Solo - Buddie; E.-N. B. A. Dobros; F.-N.B.A. Voices
3. **HORN ON THE COB**
   Arr. - Jimmie, Buddie and Russ - Intro - Don Sheffield on Trumpets

1st Section	A-Jimmie	2nd Section	A - Don Sheffield
	B-Sonny and Russ - 4 - Bars		B - Russ - Guitar
	Buddie 4 - Bars		C - Buddie - Steel
	Sonny and Russ - 4 - Bars		A - N.B.A. Steels
	Buddie - 4 - Bars	3rd Section	B - Don (Trumpets)
			C - N.B.A. Steels

4. **EL GATO DIABLO (THE DEVIL CAT)**
   Arr. - Buddie Emmons - Features Buddie on Gut String and Steel (Fuzz) and Wah-Wah through-out with Russ on Trumpets for Intro and Mid-Section
5. **GHOST RIDERS IN THE SKY**
   Arr. - Jimmie Crawford - 1st Verse - Buddie; 2nd Verse - Buddie plays Melody with Jimmie playing counter-part rolls; 1st Chorus - John; 3rd Verse - Solo by John (a cappella); Jimmie plays vamp leading into middle section which is played by Sonny, Russ and Jimmie with N. B. A. Horns in background; Buddie plays echo-plex vamp leading into last verse which is played by Buddie with Jimmie doing rolls in background; C6th adlib and ghost effecs throughout by Buddie

LOVER'S QUESTION



Kathy Kaysa

STEREO

LOVER'S QUESTION



Kathy Kaysa

SIDE ONE

1. LOVER'S QUESTION / 2:30
   (C. McPhatter)
2. I DON'T LIKE TO SLEEP ALONE / 2:27
   (Paul Anka/BMI)
3. LITTLE BY LITTLE / 2:10
   (M. Kossor/BMI)
4. DOWN FROM DOVER / 3:26
   (D. Parton - Owepar/BMI)
5. HOLY COW / 2:49
   (Allen Toussaint - Marsaint Music/BMI)

SIDE TWO

1. I'LL BE YOUR BABY TONIGHT / 2:56
   (B. Dylan)
2. GIRL OF YESTERDAY / 3:18
   (K. Kaysa - T. Reid - Funny Farm/BMI)
3. HERE I AM / 2:48
   (D. Parton - Owepar/BMI)
4. SINCE I FELL FOR YOU / 2:33
   (B. Johnson)
5. MIDNITE TRAIN / 3:37
   (Jim Weatherly/ASCAP)

Arranged and Produced by
Tommy Lee Reid
and Roy Drusky

manufactured at ARTIST'S RECORDING CO., Cincinnati, Ohio 45215

770607



ROBBIE BASHO

Art of the Acoustic Steel String Guitar 6 & 12

SIDE ONE: 26:35

1. THE GRAIL AND THE LOTUS * 6:36
   A Neo-Gothic construction for six string, combining East and West.
2. CATHEDRALS ET FLEUR DE LIS * 7:00
   A 12th century French cathedral in the province with gardens, flowers, and birds. Now comes a rainstorm, and hear the organ sounding within the church. After the rainstorm, doves flying from the cathedral windows, and the immortal chimes.
3. PASHA II 6:33
   Islamic Hymn for the Goddess of the Rose.
4. A STUDY FOR STEEL STRING 2:59
   Vivaldi and trumpets for six string guitar.
5. ACKERMAN SPECIAL 1:16
   German Rococo.
6. APRES MIDI AMERICAN 1:56
   Nature Mood.

SIDE TWO: 24:42

LLA 83

1. VARIATIONS ON GRIEG 5:02
   A romance for six string in C tuning (the Sun Tuning)
2. SCOTTISH RITES 4:38
   A study for 12 string; thinking of Vaughn Williams.
3. PAVAN INDIA 7:11
   A mini-raga for 6 string
4. VARIATIONS ON EZUMI 4:03
   A guitar piece based upon a theme by Kemio Ito.
5. VARIATIONS ON CLAIR DE LUNE 3:36
   No one can ever match the Clair de Lune by Presti and La Goya (husband and wife team on Nonesuch), but I thought this 12 string version was a nice way to end the evening.

It was in 1972 that I first heard Robbie Basho. Since that time I've been to hundreds of performances, but very few are as carved in my memory as that one. Only 50 or so people were in that tiny Berkeley rehearsal hall. I'd reviewed Robbie's *Song of the Stallion* for *Guitar Player Magazine*, and he wanted me to hear him live. Frankly, I went to the concert out of courtesy. But I left a believer.

Robbie's music has a way of totally captivating listeners, of enabling us to transcend our troubles, our daily concerns. We find ourselves in places we've perhaps never been, in times we probably never saw. We get to experience those places and times, not with music that recreates bubbling brooks or galloping horses, but with performances that let us feel what Basho calls the "theatre" of America or India or generations past or those to come.

The great classical guitarist, Andres Segovia, spent three decades before he was able to create a concert following for the solo guitar. Similarly, Robbie Basho is working to develop such an audience for the American steel string guitar. For nearly twenty years he has been touring the world to assimilate its diverse musical forms and instruments into his own approach toward the 6- and 12-string guitars. "My main desire," he says, "is to establish the steel string as a concert instrument indigenous to America." To this end, Basho has refused to compromise his art in any way. After a generation of practice and performance, he could surely have used his ample talent to make more commercially accessible recordings and play the bigger pop concert circuit. Instead, 17 albums after it all began, Robbie is steadfast in his search for the perfect blending of Indian raga, American folk and blues, Oriental scales, and Western classical music.

Basho's playing technique is as original as his music. He'll reach across the entire fretboard with his left hand thumb (violating every rule in the book) while his right hand picks in flawless classical style; he'll add vibrato and pulloffs that will make you swear that he's playing a 20-string sitar; he'll play with the "wrong" fingers if he can get the "right" sound. And even though he has mastered the ability to play what he hears in his mind, he feels "soul first, technique later. You get to the soul of a piece of music, then cap it off as you would an oil well—to use it discriminately."

Robbie's concern for this soul, this essence, of a tune is at the heart of his approach to music. For instance, his search for the spirit of India's ragas begin with countless hours of listening in the dark to the records of Ravi Shankar, then expanded into nearly ten years of diligent study and practice. His quest for the soul of his own music is not any less intense. Meditation, the cleansing of the mind to allow the music's essence to be felt, plus highly disciplined concentration, are what allow Basho to create his paintings for the ear, improvising so freely without wavering one note from the course he wants to take. When he is playing a piece inspired by, say, India's cities or the Southwest's plains, he'll spend days to discover "the sound of the place, its note, its scale, its melody." Once he has that firmly in mind and heart, he'll focus all his energy and talent on his improvisations. "Can you paint the picture you're thinking about?" he asks himself. Then he finds out.

There aren't many Robbie Bashos in America. But then, maybe we don't need many. But we certainly do need at least one. And *Art of the Acoustic Steel String Guitar 6 & 12* shows why.

Jim Crockett
Publisher—*Guitar Player, Frets, Contemporary Keyboard Magazines*



Produced by William Ackerman.
Executive Producer Ron Cook.

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Except * which are Hodolog Music BMI.

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My Thanks to Jean and Hugh McDonald, Dr. D.R. Robinson, Donald Black, and Ron Cook

Come, let us stroll, you and I
A walk along the Seine
A shrine of holy names
The Eiffel Tower
Joan of Arc;
All the sacred pictures of the heart
A traveler I have been
From mountain top to village inn,
All the places love has been

Robbie Basho


STEREO ABCS-624
EDEN'S CHILDREN
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RECORDS

STEREO ABCS-624

DON'T Tell ME
GOODBYE GIRL
IF SHE'S Right
JUST LET GO
STONE FOX
MY BAD HABIT
KNOCKED OUT
I WONDER WHY
OUT WHERE THE
LIGHT FISH LIVE



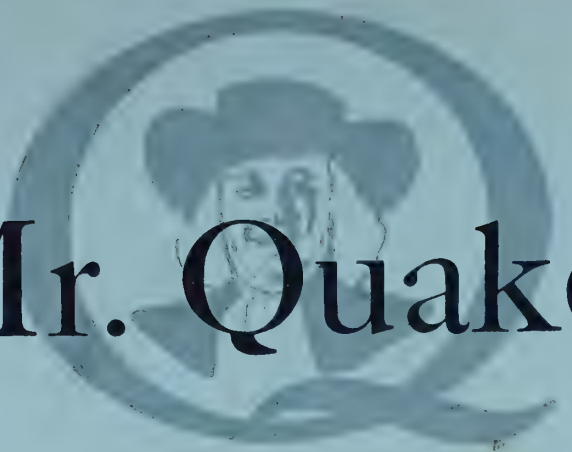




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Produced by BOB THIELE

COVER PHOTOGRAPHS: IRV GLASER COVER DESIGN: ROBERT & BARBARA FLYNN/VIGEBOY PRINTED IN U.S.A.



"Mr. Quaker"

readings recorded for delegates
to girls nation
1964

"Mr. Quaker"

The MIRACLE of The ROSARY



"Miracle Album and Fatima Message."

The MIRACLE of The ROSARY



POPE PAUL VI, ON FEBRUARY 4, 1974, BESTOWED HIS APOSTOLIC BLESSING ON ALL WHO CONTRIBUTED TO THE RECORDING OF "THE MIRACLE OF THE ROSARY."

The Miracle of the Rosary



Lee Denson

Imprimatur: +Humberto Cardinal Medeiros
Date: September 29, 1977

"The Miracle of the Rosary" album is dedicated to "Our Lady of the Rosary," in thanksgiving for a special grace given to Lee and Mary Denson more than eighteen years ago.

At that time Mary had stopped praying the Rosary daily, a practice she had been devoted to since childhood. She had not, indeed, seen her Rosary for over a year, and the plastic case in which the Rosary was usually carried had been missing for several years.

One night in October, 1960, Lee and Mary returned home from their work as nightclub entertainers and Mary, exhausted, went upstairs to retire. The bed was covered with that day's clean wash. She cleared the bed entirely, then went to look in on her seven month old son, James, who was asleep in another room.

She was absent from her room less than thirty seconds. When she returned she was startled to see her lost Rosary arranged on her pillow. Its beautiful blue beads were inside the clear plastic case which was open, with the crucifix resting beside the case.

Confused and puzzled, Mary discussed with Lee what possibly might have happened, until overcome by weariness, they retired for the night.

Shortly after falling asleep they were awakened by a strange clear and delicate sound of a bell but without resonance. At the same time, Mary felt something touch her lips and Lee felt a powerful inner force surge through his entire body. Still puzzled, and now somewhat afraid, they decided to pray the Rosary together, although Lee was not a Catholic, and did so until they fell asleep.

The next day they attended the noonday Mass at the Sacred Heart Church in Waltham, Massachusetts. During the sermon, both heard the priest say, at least three times, "The Blessed Mother performs many miracles every day," and "People don't stop to thank the Blessed Mother for the many miracles she performs daily." Lee and Mary looked at each other and, hearing in these words the explanation of what was happening in their lives, knelt to offer a prayer of thanks to Our Lady for the miracle which had taken place the night before.



Father Flanagan

After the Mass they spoke of the priest's words about Our Lady's daily miracles to others who had been present at the Mass, only to discover that no one else had heard these words! This was too much! They went to the rectory and met Father James Flanagan, C.S.S., the celebrant of the Mass. The priest told them that he had mentioned neither miracles nor Our Lady in the sermon but assured them that he was not at all surprised at what they told him because Our Lady does work many such miracles daily and that he certainly could have been used as an instrument of God in the matter.

Though quite weary, Lee and Mary finished their routine in the nightclub that evening and were happy to get home and to bed. Yet, five minutes after having fallen asleep, Lee woke with an irresistible urge to compose a song of thanksgiving to Our Lady. Despite Mary's plea to wait until morning, he went downstairs and set to work.

Fifteen or twenty minutes later he had completed the song, "The Miracle of the Rosary!" Never, before or since, was he able to compose a song in such a short period of time.



Bishop Juan Arzube

Four years later, while in California, Lee was converted to the Catholic faith. He had been instructed by Father Juan Arzube, now Auxiliary Bishop of the Los Angeles Diocese, was baptized on July 11, 1964, and received his first Holy Communion the next day.

The newly-baptized and his wife decided that nightclub work was not for their spiritual good, so Lee, whose only talent was for music, accepted work as an attendant in a psychiatric hospital for two years in Waltham, then as a warehouseman for five years in Memphis. It was a time of great trial for the family but Lee and Mary kept to their resolve never to return to nightclub life. In 1969, Lee was asked to lead the music ministry in "St. Therese, the Little Flower" Church in Memphis, and the way in which the Lord blessed this ministry and inspired Lee to compose many more religious songs, made it clear that God was calling him to such work.



Padre Pio

Though he had sung "The Miracle of the Rosary" rarely during the 60's, for it was not well received, it remained Lee's favorite composition. In the fall of 1976, Lee was in California hoping to sell a children's musical fantasy which he had composed and recorded. It was entitled "Mr. Snow."



Archbishop Clavel

On September 23, the eighth anniversary of Padre Pio's death, he was asked to sing and pray at a Padre Pio Rosary Group meeting. After praying the Rosary, Lee sang "The Miracle of the Rosary." As he sang, the room became filled with the strong fragrance of roses! Among the 40 people present, all of whom experienced the aroma of roses, was the Archbishop of Panama, Tomas Clavel. Lee sang other songs of his composing that night, but was asked to sing "The Miracle of the Rosary" two more times. The fragrance of roses returned at each singing. After much prayer and several altar visits before the Blessed Sacrament, Lee and Mary were convinced that Our Lady wants him to sing this song everywhere he goes.

In the process of fulfilling this mission Lee was led to record this very special album. Placing his confidence in the Holy Trinity and the Blessed Mother, Lee prayerfully offers this gift to the world with the hope that it will help spread Our Lady of Fatima's message, the message which is, after all, THE Miracle of the Rosary.

Father Leo A. Reilly, S.J.
Boston College

SIDE 1

1. MIRACLE OF THE ROSARY - Lee Denson - Acuff & Rose Pub. - BMI-(2:19)
2. JESUS AND MARY - Lee Denson - Mr. Snow Pub. - BMI-(4:51)
3. WERE YOU THERE - Public Domain (3:50)
4. I'LL FOLLOW YOU MY LORD - Lee Denson - Mr. Snow Pub. - BMI-(3:48)
5. HE TOUCHED ME - Bill Gaither - Gaither Music - ASCAP-(2:10)
6. HOW GREAT THOU ART - Stuart Hine - Manna Music-(4:00)

ETERNAL RAINBOW RECORDS

SIDE 2

1. HE'S THE ONE - Lee Denson - Mr. Snow Pub. - BMI-(4:44)
2. VOICE OF THE UNBORN CHILD - Lee Denson - Mr. Snow Pub. - BMI-(3:11)
3. AMAZING GRACE - John Newton - P.D. (3:20)
4. I OFFER THIS DAY TO YOU - Lee Denson - Mr. Snow Pub. - BMI-(3:11)
5. OUR LADY OF THE ROSARY - Lee Denson - Mr. Snow Pub. - BMI-(3:55)
6. AVE MARIA - Schubert - P.D. (2:40)

PRODUCED BY: Lee Denson, Michael Levine, Tom Johnson; CHORAL & HORN ARRANGEMENTS: Tom Johnson; ENGINEERS: Stan Kessler - American Studio, Neil Wilburn - Mercury Studio, Lee Dick - Northern Studio, Bob Schott - Intermedia Studio, Mike Golub - Triton Studio; STRING ARRANGEMENTS: Michael Levine; PIANO & PEDAL HARP ARRANGEMENTS: Ed Wood; CHORAL DIRECTOR: Tom Johnson; VOICES: Rivka Isakar, Kathy Roberts, Sr. Eleanor McGonagle, Angela Brown, Viki Brown, Christopher Burns, R. Nicholas Burns, Anthony N. Compangnone, Jr., Michael Gallagher, Charle La Monica, Mark Nuccio, Rev. Alan Peterkin, S.J., Kathleen M. Phinney, Sarah Piepgrass, John Rogers, Chantal Van Lede, Alan Clark, Peter Baker, Tim Shetler, Tedd Smith, Randy Fish. *ALSO* Lea Jane & Nashville Chorus. TRUMPET: Dave Wetmore, Roland Sylvester, Rodney Sutch; FRENCH HORN: Margaret Mellett, Bob Moffett. *ALSO* Wayne Jackson and the Memphis Horns. PIANO: Ed Wood, Shane Keester, Brian Duffy; DRUMS: Charles Mazza, Brian Duffy, Mary Denson; BASS: Jesse Denson, Mike Leach; ACOUSTIC GUITAR: Allan Bessette, Leo LeBlanc, Gregg Pokorny, Lee Denson; VIOLINS: Michael Levine, Gladys Patch, Martha Hoffman, Diane Wheeler, Dan Kellar. *ALSO* Noel Gilbert & the Memphis Strings; CELLOS: Paul Sullivan, David Hanks; FLUTES: Lisa Brown, Gianna Kramer; STEEL GUITAR: Leo LeBlanc, Mike Ide; HARP: Felice Pomerany, Fay Seeman; OBOE: Richard Dellesio; HARMONICA: Dana Bernor; ALTO & SOPRANO RECORDERS: Eddy Farrell, Dick Riley, Susan Bull; BASSOON: David Dachinger; CLASSICAL GUITAR: Reggie Young; TROMBONE: Tom Johnson, Roy Campbell; ACETATE MASTERING: Robert Vogt - Needham, Mass.

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DANZA

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DANCE

DANCE

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17100 SAVONA(ITALY)

1987

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F:A.R.(C46-5000)
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Peng Peng(D),Reinke-Beck-Dittmer
(D),Keeler&Tara Cross(USA),Denier
Du Culte (C60+book-7500)

VVAA - Extremity Exhibition "hard&nice"
(2 C46+flowers&nail -8500)
International compilation with:S·Core(J)
,Vox Populi(F),Bruno Cossano(I),Costes
Cassette(F),Hybryds(B),J.J.A.A.(E),Oto
Von Oth&P.Fauconnier(B),AudioPeste(E),
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Mauro Guazzotti NEW!
MGZ - Affection (C46+card&sweets-6500)
-little girls&brainfucking sounds.harsh-

VVAA - PIANETI DI LANA N.1
"Grausame Vorstellung"
Italian compilation with :
Neulengback Pan, Tasaday,
MB, Laxative Souls, RAT,
F:A.R., T.A.C., 2+2=5
(C60+book -7500)

VVAA - PIANETI DI LANA N.2
"The Invocation"
Italian compilation with :
Open Graves Style,Maze 1066,
Daniele Ciullini,Lyke Wake,
Officine Schwartz, Ba alzebûb,
Giorgio Cantoni(C60+book-7500)

VVAA - PIANETI DI LANA N.3
"Molteplice Enarmonico"
Italian compilation with :
Fiori Carones,Brain Discipline,
G.Toniutti,G.Borghini,The Tapes,
LA 1919 Spontaneo,Sigillum S,
Wiegen Den Toten,Influenza,MTT
(C60+book-7500)

tapes-Lit.1500 first copy/Lit.500 each additional one
LPs-Lit.1000 first copy/Lit.500 each additional one
(Europe:Add.Lit.1000/Overseas:Add.Lit.2000)

PRODUCTION


ASEPTIC TAPES
Lyke Wake (C90-6000)
Let the suffering grow inside
ORGANIC TAPE DIFFUSION
VVAA Passion Organiques 1
with:Pacific 231,Objection,
F:A.R.,Costes Cassette,
Resistance...(C60-6000)
DISCIPLINE
Discipline N.2('zine -2000)
Whitehouse
Whisky Agogo,08.02.82 live
ASSOCIATION ACTEON
Denier Du Culte (C46-6000)
L'Humeur de la rupture
Sigillum S (C46-
Sigillum S 5000)
Sigillum S
Hhhara (C30-5000)
Bardo Thos-Grol
(C46-5000)
SICKTONE
LSD/The Shadow of a Doubt
Sentence to death (C45-5000)
The Shadow of a Doubt (C50-
Thirsting for revenge 5000)
Negativ Person (C30-5000)
This irrational pain
BRUNO COSSANO CORPORATION
Bruno Cossano (C46-9000)
Greatest Hits
Bruno Cossano (C46-9000)
Saffo's Pleasures
Bruno Cossano (C46-9000)
Live in Paris
MEGAMAGOMUSIC
Giorgio Borghini
Eau de brain (C45-6500)
Fiori Carones (C40-6500)
Sostituzioni fiabesche e
limpidi pensieri
STI
VVAA Antologia Polipoetica
poeti sonori italiani '80
with:M.Nannucci,V.Baroni,
G.Fontana...(C70+book+'zine
Particular Motors 10 -8000)
A DULL NOTE RECORDS
VVAA Ekhnatòn(10000-LP)
with:Maze 1066,TAC,
Tasaday,Evitaxal
F:A.R. (10000-LP)
Da consumar con grazia
ADN TAPES
F:A.R. (C60-
Lust 6500)
DISTRIBUTION
UT CONTAMINAZIONI
Officine Schwartz (3500
Rambo/Fraulein -single)
Decoder ('zine -5000)
MTT RECORDS
Mauro Teho Teardo (C42-
The birth of the day 5000)
THE TAPES
The Tapes
A touch of despair
(C46 -6500)
AMEN
Amen N.5-Dedicato ai minori
('zine+C60 -4000)
music by F:A.R./Ritmo Tribale
VVAA Asfalti al Neon
(collection book -10000)
F:A.R. (9000 LP+poster)
Presto i topi verranno a cercarci
TRANCE
Trance N.4 ('zine-4000)

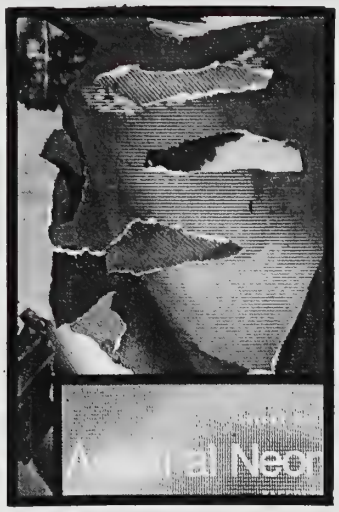
AMEN

PROD. THX 1138



FLUX OF FLUSTER
"It's just a..."

E.P. 12" con allegato fotografico e testi.
LATO A
Flux of Fluster - I don't want that you remain passive
LATO B
Ulster - I remember the lane
Il costo é di L. 7.000



Il progetto multimediale di Amen va man mano concretizzandosi e prosegue con la produzione di un libro di racconti **'ASFALTI AL NEON'** .
Un simile prodotto va oltre la pura fruizione musicale ed è un tentativo di intervanto in ambiti più 'culturali ed artistici'.
Sentiamo il bisogno di esprimere la nostra identità anche attraverso questa formula e ci adopereremo sempre affinché altre realtà producano opere all'interno dei diversi spazi della comunicazione: dai quadri alle performances, dai films ai libri.
Il libro è composto da 16 racconti scritti da 6 ragazzi ha 208 pagine, 18 immagini, il costo é di L. 10.000



In questo libro/opuscolo curato dal **Centro di Iniziativa Luca Rossi**, sono state raccolte le cronache tratte dai giornali, unite agli scritti, alle poesie, alle lettere che si sono susseguite nell'arco di una settimana dal giorno dell'assassinio di Luca.
L. 4.000



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STEVE SMITH

AND

BORN AGAIN

Steve Smith and Born Again

SIDE ONE

1)	ONE DAY JESUS	(Wayne Watson)
2)	WHAT KIND OF MAN	(Dallas Holm)
3)	I'M NOT RELIGIOUS	(Scott Wesly Brown)
4)	GLORY ROAD	(Denny Correll)
5)	BLESS THE LORD	(Jamie Owens Collins)

SIDE TWO

1)	WALKING ON WATER	(Gary Wall)
2)	MY GOD IS REAL	(Steve Smith)
3)	GOING TO HEAVEN	(Steve Smith)
4)	FAITH	(Denny Correll)
5)	WE MUST BELIEVE	(Leon Patillo)

Lead Vocals - Steve Smith
Background Vocals - Steve Reyes, Patty Baker, Debbie Smith
Guitars - Wyman Harrell, Mike Trolinger
Bass Guitar - Paul Tuttle
Drums - Gary Brewster
Congas - Steve Reyes
Piano - Steve Smith
Trombone - Marilyn Tuttle
Organ - Wyman Harrell
Wind Chimes - Debby Harrell

Special Thanks To: Pastor David Hood - Lee Pritchard - Jim Flanagan

Dedicated To our Church Family at New Life Assembly



Recorded With Special Care at Tioga Studios, Allegany, Oregan
Engineered by Jim (Spook)Flanagan
Mix down - Flanagan - Harrell

STEREO



ON TOUR

BETHANY FOLK-ROCK GROUP

Bethany Lutheran Church
Menlo Park, California

Fred A. Krueger
Director

ON TOUR

BETHANY FOLK-ROCK GROUP
Fred A. Krueger, Director

Bethany Lutheran Church
Menlo Park, California

BALL CUSTOM SET
#CU-72-001
High Fidelity Stereo

Side One

1.	ALLELU	1:37
2.	AMAZING GRACE	1:40
3.	COME MY BROTHERS	1:51
4.	DAKOTA HYMN	1:43
5.	EASTER SONG	2:08
6.	ENTER HERE, O LORD	1:16
7.	FROM THE DEPTHS	2:12
8.	HE HAS LIFE RESTORED	1:56
9.	HERE, O LORD	2:10
10.	I AM THE RESURRECTION	3:06
11.	I LIFT UP MY EYES	2:20
	Total Time	21:59

Side Two

1.	I'LL NEVER CONTENTED BE	2:00
2.	LET ALL MORTAL FLESH	2:15
3.	LORD OF THE DANCE	1:16
4.	RUSSIAN ALLELUIA	1:28
5.	HOUSE OF THE LORD	4:23
6.	THE KING OF GLORY	1:00
7.	THIS IS MY BODY	1:08
8.	WE NEED CHRIST TO BE FREE	1:40
9.	WE OFFER YOU THIS DAY	1:22
10.	THE WAY TO SAN JOSE	2:02
11.	GOOD MORNING, STARSHINE	2:28
	Total Time	21:02

Side Three

1.	COME IN PILGRIM	2:17
2.	IT'S A BRAND NEW DAY	3:04
3.	BLOW WIND	2:50
4.	SING FREEDOM	2:16
5.	WHAT CAN A MAN SAY?	3:31
6.	ALL THAT WE HAVE	4:13
7.	OUR FATHER	2:37
	Total Time	20:48

Side Four

1.	TELL THE WORLD	3:33
2.	THE LORD BE WITH YOU	3:35
3.	WHAT A GREAT THING IT IS	2:52
4.	I DON'T KNOW HOW TO LOVE HIM	2:40
5.	SING FREEDOM	2:13
6.	BLOW WIND	2:13
7.	JOY	3:50
	Total Time	20:56

RICHARD H. ELLIS

RECORDED "LIVE"
AT
PMC COLLEGE
Chester, Pa.



I'M GLAD TO BE HERE

STEREO

ZYTO
RECORDS

ALBUM IS DEDICATED TO MY MOTHER
MRS. BETTY M. DAWSON

What is JOY? Giving of Ourselves

What is PEACE? The essence of Beauty and understanding for all mankind.

What is LOVE? The gift of Life.

Man, since the beginning of time, has had to sacrifice many things in the quest for peace and brotherhood.

Some life, others rights, and many social injusticeses.

With these three tools an example of true brotherhood and universal love represented on the front of the album, those individuals have united to communicate through understanding, reaching out unto one another without selfishness, regardless of Race, Color or Creed as there is Liberty, Freedom, and Justice for all humanity -One Nation Under God- Since JOY, PEACE. and LOVE is the ultimate of LIFE, that's why "I'M GLAD TO BE HERE"

RICHARD H. ELLIS

SIDE A (NISE A-63)

1. INTRODUCTION- SERGEANT CLOUD I'M GLAD TO BE HERE (4:45)
2. MEANS SO MUCH TO ME (3:20)
3. YOUR LOVE WAS MISSING (3:20)
4. WHEN WILL WAR BE OVER (2:45)

SIDE B (NISE B-64)

1. THE GREATEST LOVE (2:30)
2. COME INTO MY LIFE (5:00)
3. FREEDOM AND JUSTICE (6:20)
4. DO IT TOGETHER (3:15)
5. YOU'VE GOTTA HAVE LOVE (4:30)



MUSICANS

KEVIN JOHNSON - DRUMS
THOMAS HOEY - BASS
MIKE SPINELLI - ORGAN
"WEEPY" GREEN - CONGO'S
RICHARD H. ELLIS - PIANO

SINGERS

ANITA GREEN - SOPRANO
KATHERINE STEWART - ALTO
SHARON PRINGLE - ALTO
ESTHER SIMMONS - ALTO
JAMES STEWART, III - TENOR
ERNEST ASBURY, II - BARITONE
TOYA DAWSON-LEAD & DUET
RICHARD H. ELLIS-LEAD & BACKGROUND

THANKS and APPRECIATION to SERGEANT CLOUD and STUDENT BODY of PMC COLLEGE Chester, Pa.

All songs appearing on this ALBUM are composed, arranged and, copywritten by RICHARD H. ELLIS

Produced through the facilities of NISE PRODUCTIONS INC. P. O. BOX 5132, PHILA., PA. 19141

STEREO

Thanks To
Kam, Judy, Jane, and All My Love to Barbara



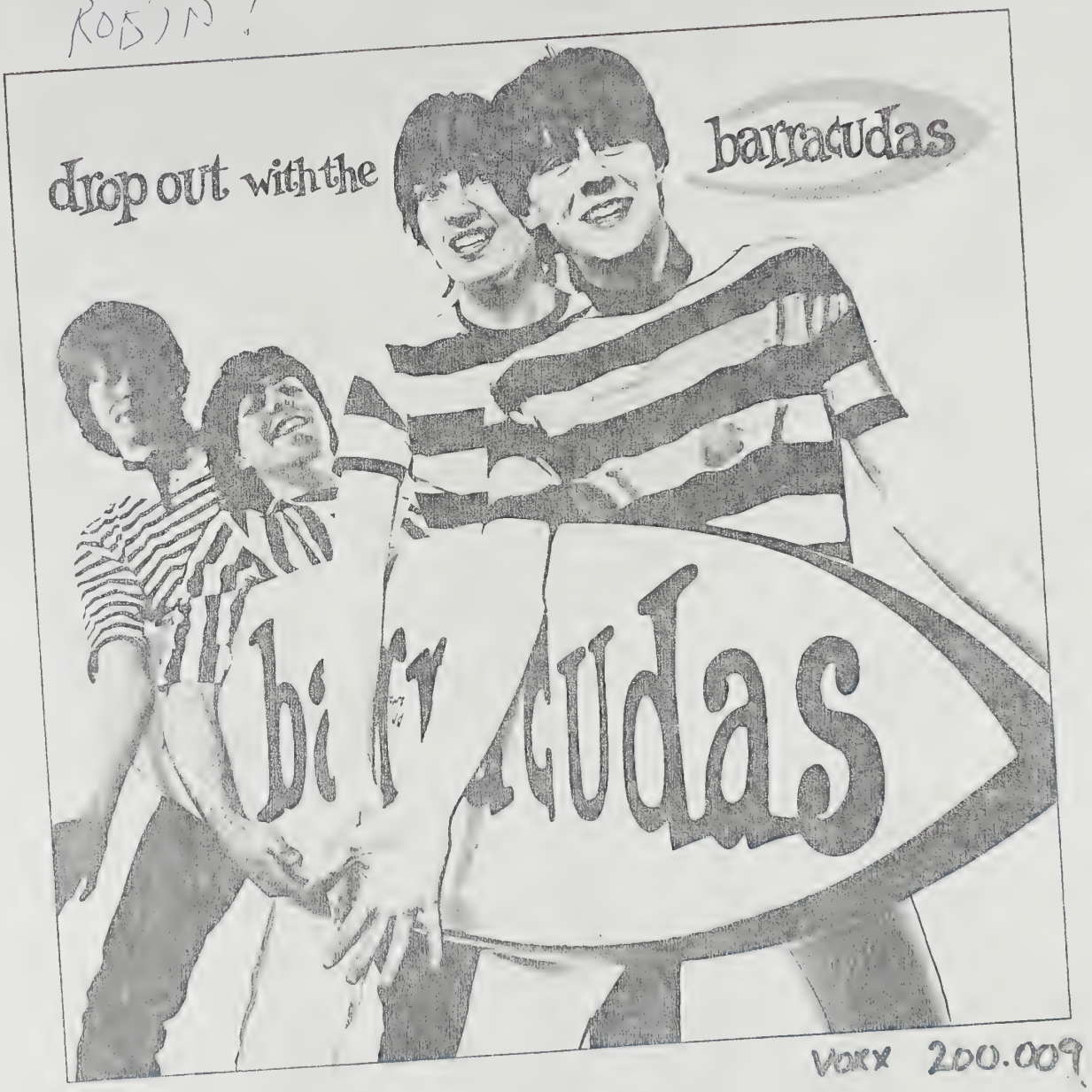
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Special Gratitude and Thanks To My Musicians
Kirk, John, and Mark. Also My Brother Who made it all Possible

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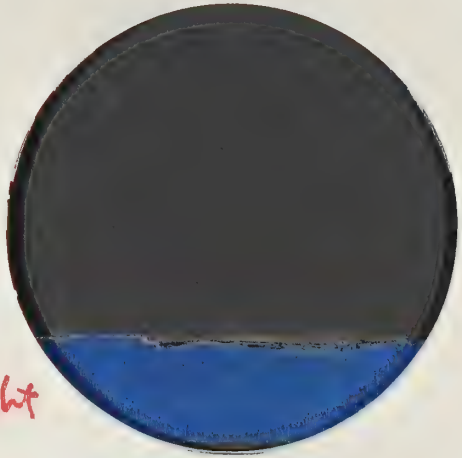
ROBIN!



FunFunFun - coming Soon - in time for SUMMER!

BARRACUDAS - Drop Out w/
Voxx 200.009 7.98 List.

Down Side:
I Can't Pretend
Violent Times
Somebody
Codeine
This Ain't My Time
Somewhere Outside
I Saw My Death In
A Dream Last Night



Up Side:
Summer Fun
His Last Summer
Surfers Are Back
Don't Let Go
On The Strip
California
Lament
I Wish It Could
Be 1965 Again


THE FACTS O'LIFE
LIFE LOVE AND LAUGHTER
Crane Records

SIDE ONE: 1. "It's Not What Ya Got"
2. "I Need You"
3. "Hung Down Below"
4. "Someplace to Be"
5. "Bumpin Saxes"

SIDE TWO: 1. "Dusty Boots"
2. "We're Gonna Get It On"
3. "Loving You Is Living"
4. "Only In the Soaps"
5. "Taxi"

FMDC PRODUCTIONS



All songs are BMI, Merel-Krane Music Pub. Co. except "Taxi" which is ASCAP.
This album was recorded at Audio Media Studios, Nashville, Tenn. and Gold Future Recording Studio, Kirkwood, Mo.

Crane Records

Mixing in Detroit, at DXM Sound Patterns and United Sound.
Mixing Engineer: Dan Dallas at DXM, Pete Bishop and Jim Vitta at United.

Produced by:
DeCHAUSSE-KRATKY

Additional copies write:
FACTS O' LIFE
9629 Hale, St. Louis, Mo. 63129

FMDC Inc.
1008 E. 10 Mile Road
Hazel Park, Mich. 48030


THE FACTS O'LIFE

12" SINGLE



THIS RECORD IS DEDICATED TO ALL THE PEOPLE OF THE WORLD!

RAY & DORIS WILLIAMS AUREA GEROSO(for letting us practice in your laundry room) RUSSELL & MARILYN KUDROV MICHAEL & DIANA WILLIAMS JACKIE,MELINDA,MARCUS J.,& DIMETRIUS WILLIAMS YVETTE WILLIAMS PAULETTE & DAVE JOANNE FRUDDEN JOHN LYMAN ROBERT & CAROLYN LYMAN DIANE PETERSON F&M PROPERTIES INC. DAVE & MABEL FIRENZE STEVE,SHELLY,& KERI KUDROV DAVE & KATHI LE MON DAVE & BRIDIE FIRENZE BRIAN & KAREN FIRENZE GERALD WILLIAMS BILLY & SHANNON LA FAUN CORINNE "RINNIE" MUNOZ JIM VOLPATTI TO ALL OUR COUSINS AND RELATIVES (NINA BEN & HILDA BILLY,ELAINE,SISTER,DANNY,PAULA,PATRICIA,GARY GEROSO EILEEN,CHRISTINE,AL,BEN & BEVERLY,GLORIA & DICK,CEDING) JESSE AND LORI BRENDA BRAD & TAMARA BRIAN & LISA BLAKE CHRIS WEST TRAVIS PERKINS MIKE GRECO SABINA PETE SORENSON RUSTY ALLEN GREG DOSSIE RHONDA & JEFF JOE (MAMA) DAVE & LENNY RELLA GLORIA & MARIA RICHARD AGUON JOHN PARIS (THANKS FOR THE LICKS)!!!! TOM & KIRSTEN MIKEY ANETTE & FRIENDS MARILYN & STELLA PAUL GREEN RICHARD BROWN BOBBY FORD PATRICE MARVIN ROBINSON (KSOL) GLEN CONRAD ANGIE DONNY DAVIS RICKY HILL ERNESTINE SCOTT HAMAMOTO JORDANA JOE LOPEZ LYNN AL & MILLICENT MARK DANIELS CHRIS HAWKINS BRIAN LARRY WIGGINS (KPOO) LAWRENCE BROWN MYRON EDWARDS JOE & CARLENE GOTCH BOB & KAREN BANCE ROB DON MARTIN ROSE CARLOS LUANN MANUEL CEASAR DAVE & EVA KIM DENISE THERESA LESLIE RAINA MIKE ESTIOCO BOB & VIVIAN PERRY MARYANN & BETH (OFFICE COPY SYSTEMS) JANIE BRADLEY & KELLY ROBYN ESPERANZA & JOHN MAURI JUNE MIKE ABBOTT NANCY D. GARY BRAUER (FOR EXCELLENT GUITAR WORK) LARRY "GOOD GOD Y'ALL" VALENCIA MIKE FUTAGAKI HAROLD DAY THE YAQUINTO FAMILY CINDY BOZARTH & BABY TRINA G. CHRISTINE & MARCI BRYAN NAGEL ROGER MCNAMARA VINCE JON GUTOFF KATHY SMITH CHRISTINE G. K.C. PARKER KRISTY CREEL & ROCK TALK LISA U. & DEBBIE B. CLIFF SPENCER TONY TAYLOR DEANNE BREEN (THE AUSSIE) SHANNON CARNEY LORI LINDERSMITH LORRAINE FROM EDWARDS TINA TORKELSON NANCY VEGA SARINA "GET ME SOME FILM QUICK" YOUNG MIKE DUNN MIKE PISCITELLO CINDI BUCKMILLER JOHN BECK-JENSEN MATT CARLESON BRYCE W. MARTY PERRY DAN BICKEL JOHN LEE LAWSON GAYLE,GIA,HEIDI & INGRID (THE PARTY ANIMALS) DENNIS BUCKMILLER SHAWN O. ROB SPOOR BONNEE MILLICK HOLLY CALA TRISHA & MARY G. NELLIE MARQUEZ IRIS CHANDLER LISA MARI BARRY ARMSTRONG JR. & FAMILY LORENZO & TERRI SMITH JEFF BENNETT RAY & JOYCE FULLER TEMPLE TURNER MARGARET HILL SHEILA JOHNSON KENNY BOLDS KYM WHITE WILLIE WALLER LINDA RICKSEN SUE WELLER JENNIFER MARTINEZ VICKI DE MELLO JAMES CHRISTIAN JESSICA & JENNY BEDFORD KATHY BRIDGES LISA MCDANIELS TREVOR FELICIA "LELE" SORENSON MARVIN & GRADY MEEKINS MANATECK PRODUCTION OLIVER HARRIS RODNEY SCOTT LAUNDON VAUGHN KENDRICKS DENA DON FRANKLIN EUGENE COLE RON NASH JERRY "DANARBOUN" WOODS CLEO DAVIS CATHY OLIVER SHARON OUGH LEANE FOX ROBERT "LEM" ARMSTRONG JEFF JONES ALL THE KIDS AND STAFF AT LONGWOOD SCHOOL C.V. & D.C. YOLANDA & LOS PERICOS(Redwood City) SING-A-PORE SLING O'BRYAN STELLAR(GREG,MEL,PELAGIO & CLEVE) K & K MUSIC GUITAR CENTER LEO'S MUSIC MAGIC FLUTE DISCOUNT MUSIC PRO DRUM SHOP SPITZER'S GELB MUSIC DAVE JACK,GREG,& THE CABARET CREW LEON & ROUTE 66 JEANNIE & UNCLE CHARLIES DOUG & THE HILL BIG BOB, MARK,FREDDIE & THE STONE RANDY,LEROY & JENICA'S TOBY,CAROL,TAMMY & THE OMNI JOEY & NILES STATION SAL "YOUR TOO LOUD" SODANO FRANCOISE LEATHERS GEORGE HORN (FANTASY STUDIOS) SOLANO COPY CENTER HAYWARD REHEARSAL SPOT S.I.R. NADY SYSTEMS ANVIL BAM MAGAZINE LINEAR SOUNDS YAMAHA PEAVEY ROLAND FERNANDEZ MUSIC MAN Q.S.C. POWER AMPS IBANEZ CHARVEL-JACKSON GUILD RANDALL MARSHALL ELECTRO VOICE BOSS EMU SYSTEMS ENSONIQ ADA OBERHEIM TASCAM SEQUENTIAL CIRCUITS FENDER PRO AUDIO DEAN MARKLEY CERWIN VEGA HI-WATT BALDER BI-AMP ZILDJIAN MUSIC SPECTRUM (RICH) THANK GOD FOR DURACELL BATTERIES! ROCK STAR (L.A.)(for that RUDE jacket) BELMONT QUICKPRINT TO POPEYES CHICKEN...THANKS FOR BEING THERE! STARLIGHT SOUND BILL THOMPSON (The Engineer with TOTAL CONTROL) ARNOLD (his dog) JOHN RON RIGLER & REST OF STAFF RONALD REAGAN (for the use of his voice) AND ANYONE ELSE WE MAY HAVE FORGOTTEN....THANK YOU!

SIDE A **DRUG FREE**
LP VERSION
EXTENDED VERSION

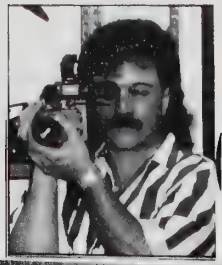
SIDE B **TAKE A LISTEN**
EXTENDED VERSION
LP VERSION

THE **CIVILIANS**

Tony Geroso

Keni "Jamm" Williams











Romy Geroso

























Mark Le Mon

Geoff Lyman

DRUG FREE

Written by Romy Geroso

Tell me what do we get out of doin' lines
Our enemies laugh at us while we destroy our minds
It hurts me to see how it takes control of you
How it makes you feel like it's something you gotta do

Drug Free Is what the world needs
Am I gettin' through to you with you my heart pleads
Drug Free It's not too late to start
Admitting it to yourself is the biggest part

Take a look in the mirror and tell me what you see
Someone who suffers from a drug dependency
Can't seem to find yourself you don't know where to turn
When are you gonna stop?
When are you gonna learn?

Drug Free Is what the world needs
Am I gettin' through to you with you my heart pleads
Drug Free It's not too late to start
Admitting it to yourself is the biggest part

Na Na Na Na Na Na Na
Drugs are a constant temptation for millions
Na Na Na Na Na

Drug Free Is what the world needs
Am I gettin' through to you with you my heart pleads
Drug Free It's not too late to start
Admitting to yourself is the biggest part

Drug Free

Drugs are a constant temptation

You say you can't take the pressure of all the people on your back
So you wanna make it better but the answers not in crack
You start with a little then it becomes more and more
Then before you know it you're found dead on the floor

Drug Free Is what the world needs
Am I gettin' through to you with you my heart pleads
Drug Free It's not too late to start
Admitting it to yourself is the biggest part
(Repeat)

Drug Free
Drug Free
Trying to throw away those drugs
Drug Free
Drug Free
Check it out

ROMY GEROSO (Lead Vocals, Guitar)

TONY GEROSO (Drums, Percussion, Drum Programming, Vocals)

MARK LE MON (Keyboards, Keyboard Programming, Vocals)

KENI WILLIAMS (Bass, Bass Keyboards, Vocals)

GEOFF LYMAN (Guitar, Vocals)

Produced by Romy Geroso
Engineered By Bill Thompson
Crew(Ron Rigler, Brian Levi, Frank Delle, Louis Cabada, Mia Schuler)
Mixed By Romy Geroso and Bill Thompson
Recorded at Starlite Studios, Richmond, CA
Mastered by George Horn, Fantasy Studios, Berkeley, CA
Photography: Greg Dossle, Mark Le Mon, Trina Gravelle, Brian Baring
Cover Design & Concept by Mark Le Mon

ON-R-WAY Records

TAKE A LISTEN

Written by Romy Geroso

There's a lack of love all around the world
It don't look good for all the boys and girls
Got to show'em more family love at home
So they don't grow up and feel cold and all alone
We gotta stop thinkin of just ourselves
Money is nothin cause love should be our wealth
There's something that we all should realize
Can't feel compassion when there's no love inside

If you're in love and the timing is right
Don't let it slip away
Just hang tough with all of your might
It'll all be clear one day the reason I say to you

Take a listen to your heart
And don't fight the feelin
Cause real love is rare...So handle with care
Might not come your way again
Take a listen to your heart
There's some kind of meaning
Cause real love is there...So please make it fair
Take a listen
Take a listen Unh!

Why do the strong victimize the weak
See a man and woman fighting in the street
It's just so sad to see people act this way
It seems that being bad is our forte
How do we let ourselves get so confused
Love was not meant to be used and abused
We the Civilians will strive for unity
Gotta make it happen from sea to shining sea

If you're in love and the timing is right
Don't let it slip away
Just hang tough with all of your might
It'll all be clear one day the reason I say to you

Take a listen to your heart
And don't fight the feelin
Cause real love is rare...So handle with care
Might not come your way again
Take a listen to your heart
There's some kind of meaning
Cause real love is there...So please make it fair
Take a listen
Take a listen Unh!

My heart..is pounding..for you 3-2-1
Just how many times will we go through loves' pain
For those who don't know how much they make us go insane
If only they knew how to let their feelings show
But no! Instead they let you go.

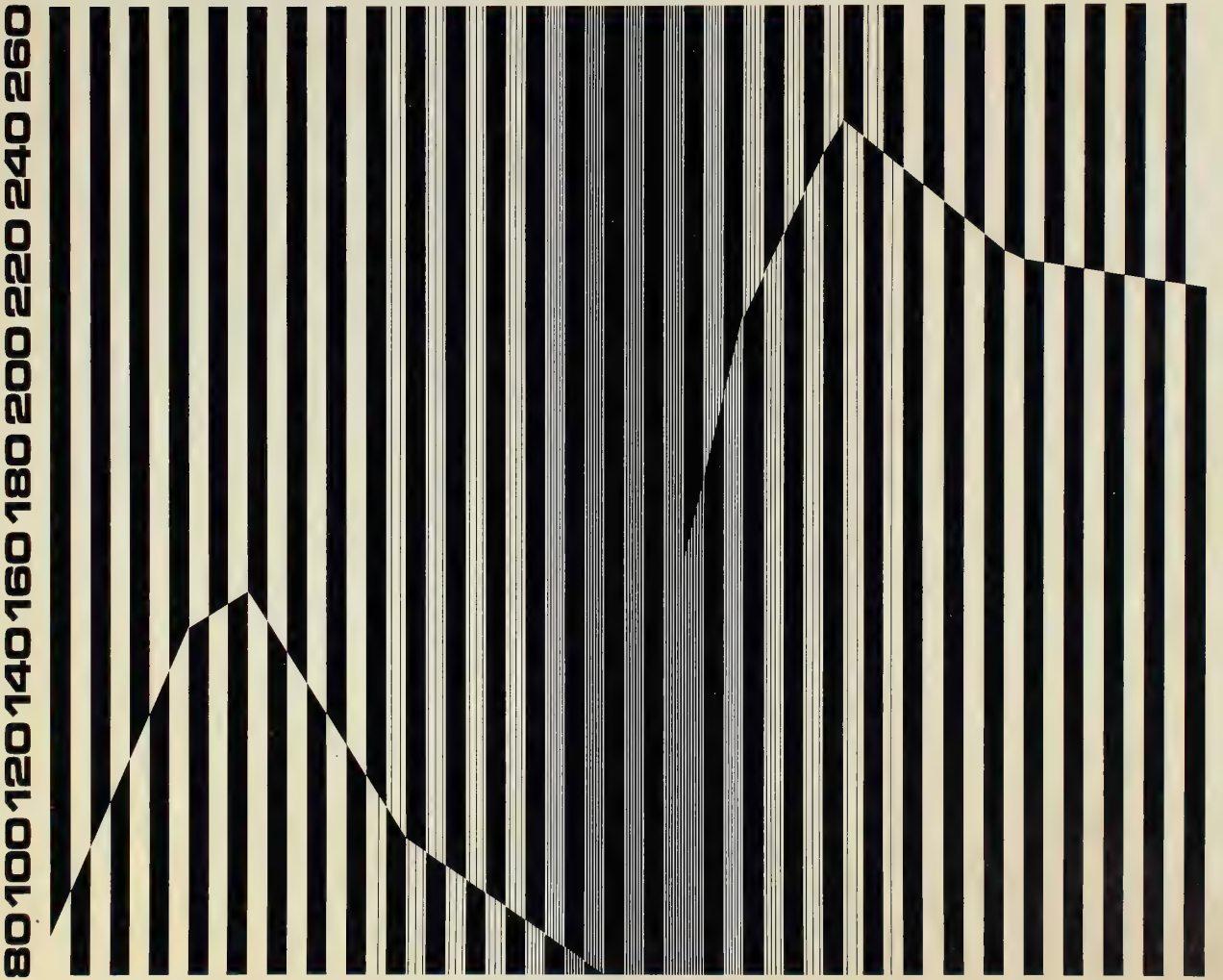
But they'll learn

That love is all about give and take
Love can make you feel good or sometimes make your body ache
Love is inspiration that gives you strength to carry on
We need a strong foundation
That's what love is built upon
Love is the answer for all humanity
So now is the time
Don't abuse the right to be free
Love is not having sex or Dirty, Filthy, Triple X!
You know we can't go on like this forever
So why can't we do what is right!

Take a listen to your heart
And don't fight the feelin baby
Take a listen to your heart
Take a listen to your heart
Can I hear the whole world in harmony
Take a listen to your heart

Postgraduate Seminars: Diabetes - Concepts and Problems PRODUCED BY THE EXCERPTA MEDICA FOUNDATION UNDER A GRANT FROM PFIZER LABORATORIES

The Early Phases of Diabetes Mellitus



Postgraduate Seminars: Diabetes—Concepts and Problems

Number 1 in a series of postgraduate seminars

The Early Phases of Diabetes Mellitus

The Panel



Rachmiel Levine, M.D., Chairman:
Professor and Chairman, Department of Medicine, New York Medical College.

Dr. Levine's work in the field of metabolic disorders dates back to 1937, when he was awarded Fellowships in Metabolism and Endocrinology at Michael Reese Hospital, Chicago. Among his many valuable contributions to date are over 200 publications in the fields of experimental and clinical diabetes, metabolism of carbohydrates, adrenal-cortical function, the mode of action of hormones. Dr. Levine is President of the American Diabetes Association. He is also a member of the editorial board of *Diabetes*—the Journal of the American Diabetes Association



J. Vallance-Owen, M.D., F.R.C.P.,
Physician and Assistant Director, Department of Medicine, University of Newcastle-upon-Tyne, England.

In 1951, Dr. Vallance-Owen began investigating insulin activity and antagonism in plasma, which remains his major research interest, especially in relation to diabetes mellitus. Numerous published papers attest to the importance of his work in this field. During 1955-56, he worked at the University of Pennsylvania as a Rockefeller Traveling Fellow, in association with Dr. Francis Lukens and the late Dr. William Stadie. He took up his present appointment in 1958.



Rafael A. Camerini-Davalos, M.D.,
Associate Professor, Department of Medicine, New York Medical College.

The career of Dr. Camerini evolved from an early interest in problems of nutrition to endocrinology in general, and diabetes in particular. Today, he is Director of the Diabetes Research Unit and Chief of Diabetes Research in the Maternal-Child Health Center. Dr. Camerini is widely known for his authoritative contributions to scientific journals here and abroad, and for his work at the Joslin Clinic. He recently contributed a chapter, "Prevention of Diabetes," to the monograph *Diabetes* (Med. Clin. N Amer., July, 1965)



Stefan S. Fajans, M.D.,
Professor of Internal Medicine, University of Michigan Medical School, Ann Arbor.

In addition to publishing many papers on diabetes, hypoglycemia, carbohydrate metabolism and pituitary and adrenal physiology, Dr. Fajans is associated in an editorial capacity with the following important journals. *Diabetes, Metabolism,* and the *Journal of Clinical Endocrinology and Metabolism.* Since 1964, Dr. Fajans has been on the Board of Directors of the American Diabetes Association.



David Morris Kipnis, M.D.,
Associate Professor of Medicine, Washington University School of Medicine, St. Louis.

Dr. Kipnis has contributed a great deal to our knowledge of the basic dynamics of plasma insulin in a variety of conditions associated with impaired carbohydrate tolerance. One of his achievements has been to demonstrate the role of the plasma nonesterified fatty acid level in the rapid appearance of insulin antagonism in diabetes mellitus. Since January 1965, Dr. Kipnis has been Associate Editor of the journal *Diabetes.* His published researches on the problems of metabolic disease are well-known.

A Synopsis of the Record

In recent years more attention has been focused on subdividing the diabetic state into several phases that precede the development of clinical symptoms. Although any classification of diabetes still remains arbitrary, it is useful for investigational purposes and as a guide to specific therapeutic or prophylactic measures that may be available in the future.

Phases of Diabetes Mellitus. Discussing recently proposed subdivisions, the panel defines symptomatic or overt diabetes as the most severe form of this disorder, characterized by fasting hyperglycemia and usually glycosuria. The next earlier phase alluded to is termed latent or chemical or asymptomatic disease. In the individual with latent diabetes there are no symptoms referable to the condition, but definite diagnosis can be established on the basis of a blood sugar level or glucose tolerance test. A still earlier phase is referred to as subclinical diabetes. In this stage of the disorder, both the fasting blood sugar level and glucose tolerance test are normal under usual circumstances. However, transient abnormalities of glucose tolerance can be detected, for example, during periods of stress, pregnancy, or following the administration of steroids.

Finally, the panel defines the earliest phase of diabetes as commencing with conception up to the first time an abnormality of carbohydrate tolerance can be ascertained. During this prediabetic period, carbohydrate intolerance is not demonstrable either by the standard or the steroid glucose tolerance test. However, prediabetes can be suspected, for example, in nondiabetic individuals strongly predisposed to diabetes on genetic grounds; *viz.,* an identical twin of a known diabetic patient or the offspring of a diabetic father and mother.

Progression or regression from any one of these phases to the next, the panelists emphasize, may occur rapidly, slowly, or may never take place. In spite of the fact that certain changes in tissue structure and differences in biochemical makeup may be found in the prediabetic group, their predictive value must await further investigation.

The rationale for performing the steroid glucose tolerance test is outlined. The test is not considered a procedure to detect genetic susceptibility to diabetes but rather a more simple, more sensitive method than the standard glucose tolerance test. Further, it is stressed that all individuals showing a positive cortisone glucose tolerance test do not necessarily go on to develop latent or overt diabetes.

Pregnancy and Insulin Resistance. Pre- and postpartum studies are described in which plasma insulin and blood sugar responses to oral glucose and intravenous tolbutamide were determined in a group of normal subjects, gestational diabetics and overt diabetics. It was observed that normal pregnancy is associated with increased insulin resistance, as manifested by decreased responsiveness to endogenous insulin as well as a hyperinsulin response both to oral glucose and intravenous tolbutamide.

The gestation in symptomatic diabetic females also showed a hyperinsulin response and impaired response of the end organ to insulin. These findings have been interpreted to indicate that pregnancy is associated with a change in the pancreatic islet function—its mechanism ill defined—resulting in an increased insulin release to the stimulus of glucose or tolbutamide but with a state of anti-insulin activity. Placental lactogen, a substance with growth hormone-like activity, is considered a possible factor responsible for the diabetogenic nature of pregnancy.

Insulin Resistance and the Development of Diabetes. The provocative question of insulin resistance in the diabetic leads the panel members to a comprehensive discussion of pertinent present-day theories. The concept of synalbumin insulin antagonism and its interrelationship with the pituitary-adrenal axis is elaborated. Since it is known that individuals showing synalbumin antagonism have inherited this as a mendelian dominant character, determining the presence of synalbumin provides an opportunity to ascertain whether an individual is constituted as a diabetic without reference to carbohydrate intolerance.

Data from experimental studies are presented in support of another concept, which proposes that extrapancreatic sites may be capable of transforming free active insulin into an inactive form. This suggests that in early diabetes pancreatic output may be normal or above normal but that the transformation of insulin into its inactive form could be the basic abnormality.

The possibility that the adipokinetic activities of growth hormone or growth hormone-like substances might be involved with insulin resistance is also reviewed.

Research in Prediabetes—the Key to Prevention? With our present knowledge of diabetes mellitus it is felt that any attempt to influence the subclinical and prediabetic phases must be investigational. Studies should continue to explore the possibility that oral hypoglycemic agents—and diet when necessary, particularly in obese individuals—should be instituted in the group designated as latent diabetics. Continued research on the early phases of diabetes will provide us, hopefully, with a better understanding of this disorder in the not too distant future. Further information must still be obtained regarding genetic aspects, the recognition of factors in the development of the clinical stages of the disease, and the antidiabetic potentialities of certain drugs. From the point of view of patients, the development of new methods to detect diabetes in its earliest stages may usher in a new era of preventive medicine.

A word about the jacket design: In striking "op" art style, the artist has depicted a normal and a diabetic GTT curve enclosing the "gray area" of prediabetes.

Produced by the Excerpta Medica Foundation under a grant from Pfizer Laboratories Pfizer

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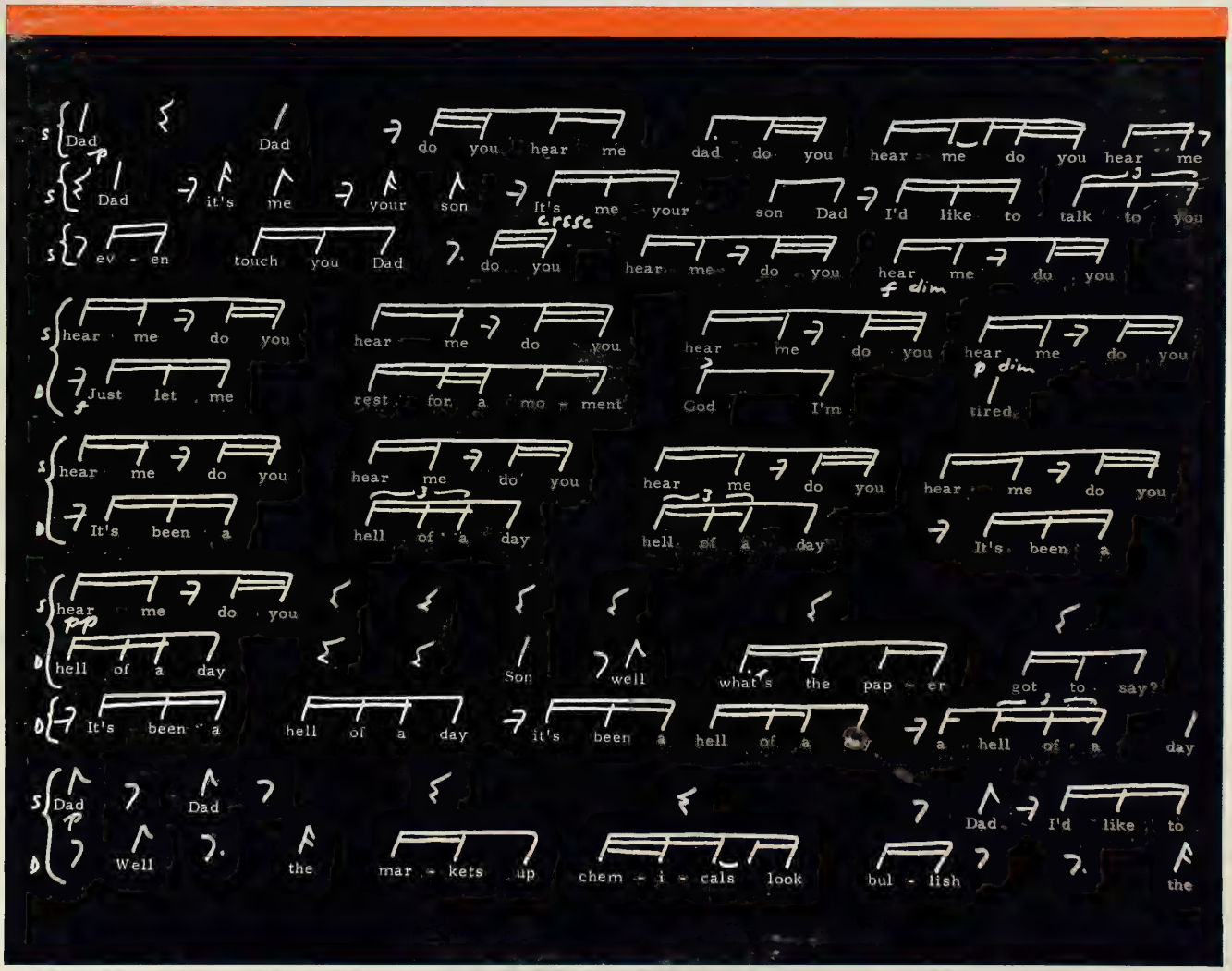
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WORD MUSIC!

CMS
CMS 615

The Poetry of Tobie Lurie Read by the Poet



WORD MUSIC *The Poetry of Tobie Lurie*

Read by the Poet

CMS 615

My name is Toby Lurie. I am a Poet-residing in Santa Barbara-California, who survives in this not so poetic world by reading my Poetry within and without the state of California.
I've come to: form, fragments, sound, silence, people, and fantasy through the exquisitely painful process of growing young. I'm somewhat of a child again. My language has become somewhat simple and somewhat childlike, as has my thinking. So I've become almost wise!
But I'm pretty old by the year method. Old enough for three teen-age children, but not too old for a very beautiful wife who understands and allows.
I like to chant. I like my audience to become involved with me in chants and improvisations, vocal-instrumental-dance-emotional. We have fun together. We learn together.
My poetry is in the vocal tradition. It must almost be sung. It is mostly improvised – even these poems, locked within this recording are happier when freed from the constrictions of the recorded word. I have taken word-thoughts or fragments and sculptured them into poetry through the use of the materials of music. My poems are scored exactly like music, with time signatures, tempo and dynamic markings, and pitch indications. All of the elements of music exist in my poetry except actual pitches. Most important in my opinion, this approach puts poetry back into the vocal cords.
I see poetry as a means to an end. The end being reality, and when it is totally achieved I will have accomplished my purpose which it seems is one of self-destruction. Not of a violent nature but in a way that merges the poet with his audience so that each becomes the other, and all art ornamentation games are destroyed by the ultimate reality. Today's audience is too critical and vital to accept entertainment as an end product. People must become involved physically, vocally, viscerally, and perhaps intellectually.
I have felt for some time that the development of poetry into directions that might reflect our contemporary society has been limited due to the limiting nature of the material which the poet has to work with. My forms, which I consider quite new, are the result of this feeling, and I believe that I am moving in directions that will emancipate poetry from its present limiting structure.
Let me say a word about some of the poems on this recording:
"Revolution"– a one-word poem was written for an appearance at University of California, Berkeley, and the actual reading of the poem is about three minutes. When I appeared at Berkeley, however, it went on–and–on–and–on with the students chanting, improvising, and trampling the grass (much to the dismay of the groundkeepers.) Many of my poems are scored for many voices as shown in the two-part poems on this recording, "Fugue and Variations," and "Dow Chemical Jones" "Conversation." "Conversation" is particularly close to me as it stresses my feeling about the greatest problem confronting the human race–the problem of communication.
"Goodby"–pleads with us not to let the moment escape from us, because this moment is all that we have. "Mantra"– is a one-word poem that I designed for audience involvement. This reading (on the recording) can be a catalyst for improvising with instruments, body and throat.

Toby Lurie

Toby Lurie has appeared at Universities throughout the country, where he is generally hailed as "a new breed of poet." His appearance as a guest on the Steve Allen T.V. Show was described by the producer as "one of the highlights of our current season." Other critics and reviewers have commented–

> . . .a contemporary poet who sets his verse to sculptured sound by using rhythm, repetition & dynamics of music, transfixed his audience.
>
> . . .each person seemed to relate to Lurie and to one another. . . the audience was put into a hypnotic trance.
>
> . . .Lurie transcended the usual barriers.
>
> . . .he is a kind of minstrel in the oral tradition of poetry. He invokes the delight in sounds and shows one intricacies in the commonplace.
>
> . . .a wandering poet who leads others on an exploring journey into words and sounds. Conducting a chanting audience as he would an orchestra, Lurie brings a new excitement to the concept of Poetic expression.

POEMS on this recording

side 1

Conversation
Unawareness
Love
Fugue & Variations
I
Waltz
Oh Lord
Uptight
One Boy Has Died In The War

side 2

Simple Logic
Climb On
Revolution
Nonsense
Dow Chemical Jones
Mantra
Goodbye

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CMS 619 THE WORLD'S GREAT POETS, VOL. III–EZRA POUND READING HIS CANTOS III, XVI, XLIX, LXXXI, XCII, CVI, CXV.

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CMS 623 THE WORLD'S GREAT POETS, VOL. VII–"THE ITALIAN POETS, Album 2"–poets include–Vittorio Sereni and Alfonso Gatto–read in Italian with complete English Text.

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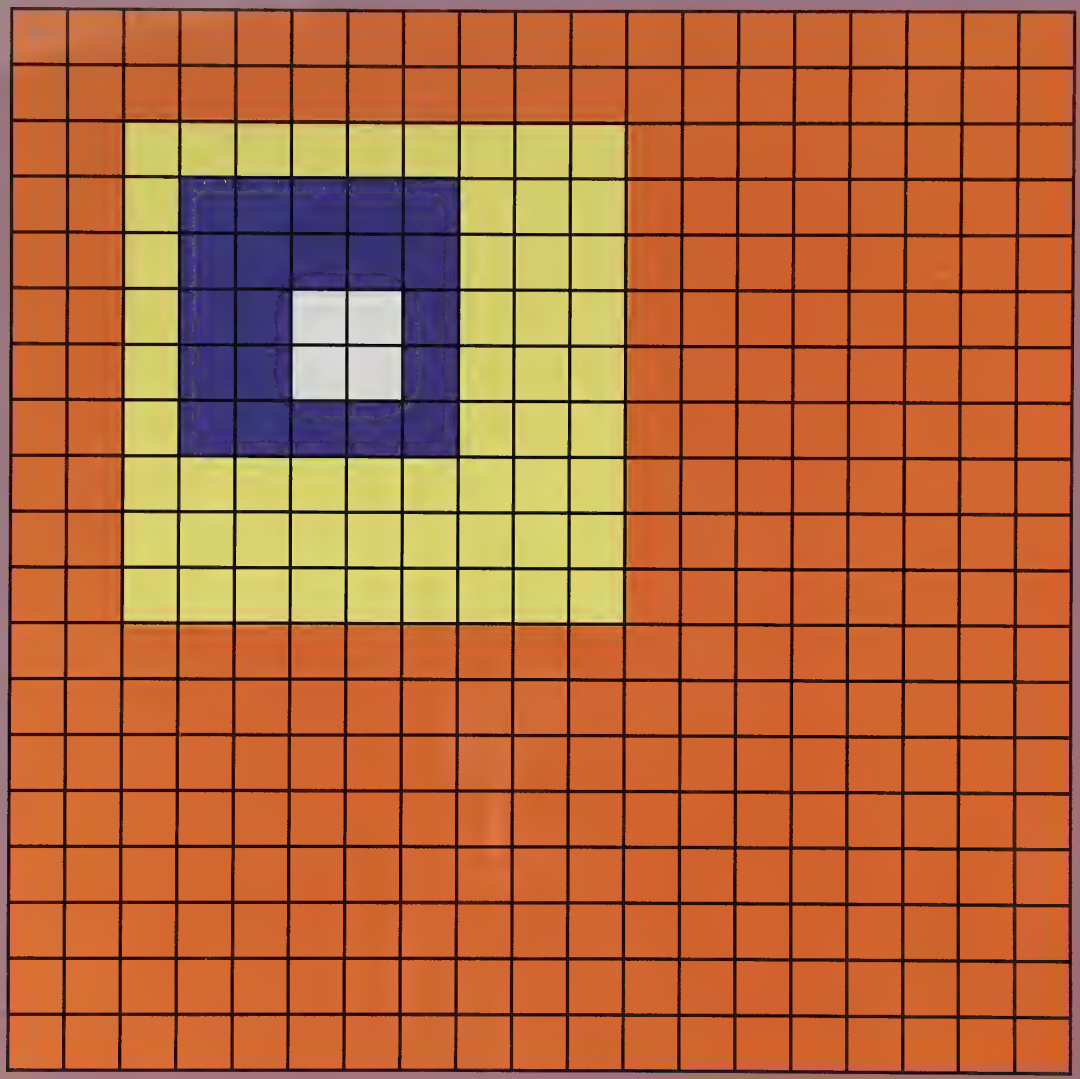
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RECORD III

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SIDE A

1.	**PLEASURE LAGOON** (B. Schlieter – ASCAP)	6:00
2.	**DREAMS OF THE DEEP** (B. Schlieter – ASCAP)	5:00
3.	**LOSE YOUR MARBLES** (B. Schlieter – ASCAP)	5:03

SIDE B

1.	**LANDLUBBER LAMENT** (B. Schlieter – ASCAP)	5:45
2.	**THERE'S A CERTAIN FEELING** (B. Schlieter – ASCAP)	5:15
3.	**THERE SHE STANDS** (B. Schlieter – ASCAP)	4:25



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LUCIFER

The Satanic Angel of Light

WHO MADE GOD?
WHO MADE THE DEVIL?
WHERE DID SIN ORIGINATE?
WHY DID GOD CREATE EVIL?
WHY DID GOD MAKE HELL?
WHERE IS THE DEVIL NOW?
WHY DOES THE DEVIL WANT US TO GO TO HEAVEN?
WHAT IS THE DEVIL'S PURPOSE ON EARTH?
HOW CAN WE DISTINGUISH THE DEVIL'S WORK FROM GOD'S WORK?
HOW CAN WE CONQUER SATANIC POWERS?



by
CHARLES MASSEGEE

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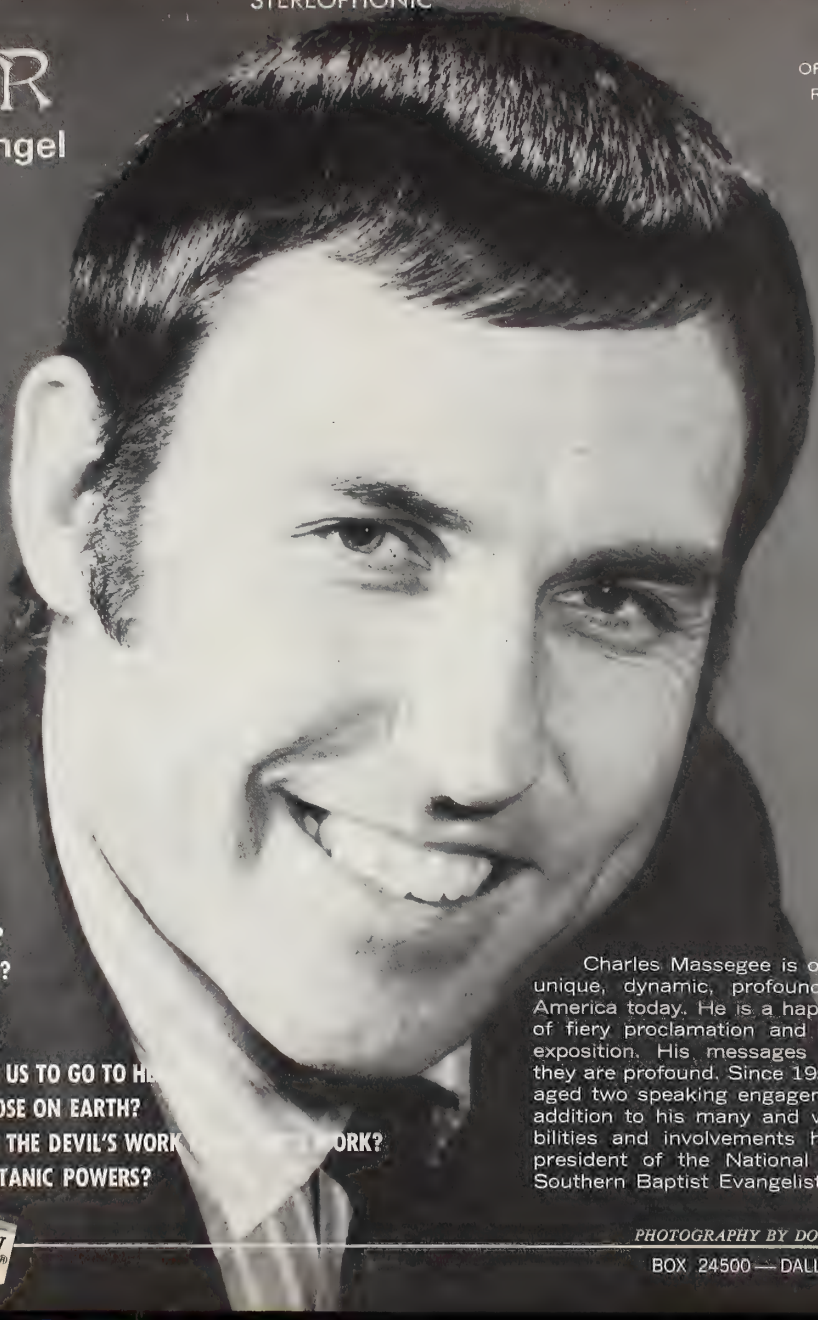
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Ben Sidran

Feel Your Groove

ST-[illegible]25



Capitol

Feel Your Groove

All Songs Written, Sung and Produced by

Ben Sidran

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Side One

Ever since I can remember, I've been walking into rooms and heading for the piano. Sometimes people listen, most times they make requests or ignore the intrusion. Take time to listen to "Leo" as well as to the insanity around him. "Poor Girl" was written in England during 1969 for a young girl who lived next door. Her folks didn't have much money so she usually just hung around the curb looking after her brothers and sisters. One day she finally hit the street looking like a woman who wasn't fooling. The song commemorates her coming out. I grew up in Racine, Wisconsin. When we recorded this next tune, Willie Ruff said, "Now I know what you were doing in Racine!," and I said, "Yeah, I was doing the cow-cow boogie." He said, "Yeah, you were doing the 'Racine Bovine!'" And that's how the song got its name. There isn't much to say "About Love." Like everybody else who's been boogie-ing for some time, I have my doubts. "Feel Your Groove" celebrates that moment when I am able to rise above those doubts, to reach into the past and connect it with the present, and to get natural all over again.

LEO'S MY NAME 2:30
Incredible party by the Credibility Gap
Ben Sidran, piano

POOR GIRL 3:18
Jesse Davis, guitar and co-producer; Arnold Rosenthal, bass; Jim Keltner and Gary Mallabar, drums; Sandy Konikoff, percussion; Ben Sidran, electric piano and organ

RACINE BOVINE 2:56
Curley Cooke, guitar; Willie Ruff, bass; Jim Keltner, drums; Ben Sidran, piano

ABOUT LOVE 2:58
John Pisano, rhythm guitar; Curley Cooke, pickin' guitar; Willie Ruff, bass; Judy Sidran, vocals; Ben Sidran, electric piano

FEEL YOUR GROOVE 7:15
Boz Scaggs, guitar; Curley Cooke, guitar screams; David Brown, bass; George Reins, drums; Mimi Farina Melvin, vocals; strings arranged by Nick DeCaro; Ben Sidran, electric piano and organ

Side Two

Side two opens with a little number specially for the queen herself. She'll know what I mean. Back in Racine, at age thirteen, I had a Horace Silver record with Mr. Blue Mitchell playing trumpet, and it warmed me like fire. "Alexander's Rag Time Brand" is about that warm feeling I've carried with me ever since. And dig the lines Blue trades with Jesse Davis on the fade! "Try" could be subtitled "Ben Sidran's Midnight Waltz." I wrote it after I wrote a song called "Steve Miller's Midnight Tango" for my old partner in crime. Listen to that one (on Steve's album *Number 5*, Capitol SKAO-436) and you'll get the connection. They're both written for the way people can change their minds ... yet they endure, they carry on. What can I say about "My Wife"? She's the one who makes me feel that way. "The Blues in England" was recorded at four a.m., and there was only one take. There's an incredible tension on this track, as funky as it is, which finally bursts when Peter Frampton gets off. Beautiful, Peter, take me with you when you go. "Spread Your Wings" is more a wish than a command. Just singing to myself again, as usual. — Ben Sidran

THAT FINE DAY 3:53
Boz Scaggs, guitar; David Brown, bass; George Reins, drums; Ben Sidran, electric piano, organ and vibes

ALEXANDER'S RAG TIME BRAND 3:20
Jesse Davis, guitar and co-producer; Arnold Rosenthal, bass; Jim Keltner and Gary Mallabar, drums; Sandy Konikoff, percussion; Blue Mitchell, trumpet; Ben Sidran, electric piano and organ

TRY 3:56
Willie Ruff, bass; Jim Keltner, drums; Blue Mitchell, trumpet; strings arranged by Nick DeCaro; Ben Sidran, pianos

MY WIFE 2:33
Curley Cooke, guitar; Willie Ruff, bass; Jim Keltner, drums; Ben Sidran, piano

***THE BLUES IN ENGLAND** 4:00
Peter Frampton, guitar; Greg Ridley, bass; Charlie Watts, drums; Ben Sidran, pianos

***SPREAD YOUR WINGS** 2:20
Chris Driscoe, alto saxophone; Ben Sidran, electric piano

I was first treated to Ben Sidran's playing in early 1968 when he put harpsichord on Boz Scaggs' song "Baby's Calling Me Home" (Capitol SKAO-2920—Steve Miller's album *Children of the Future*). During the following year, he became heavily involved in Steve Miller's albums, not only as a musician but also as a lyricist. At that time I was wary of using Ben on keyboards because he was totally jazz orientated and I felt he could not really relate to pop music, especially the music Miller was playing. This became the subject of light hearted battle between the two of us, as Ben never agreed with me. He has now proven me totally wrong, as you will hear in this album. He has applied his jazz roots to rock and roll, and the result is amazing.

In late 1969, he returned to England to write his book titled *Black Talk*, a sociological study of black music in America. During this time, Ben started writing most of the songs on this album. As a result of hearing these songs and of realizing what he was capable of doing, I started recommending him for sessions involving such artists as Jesse Davis and the Rolling Stones. The word soon got out, and by the time he left England, Ben had earned the respect of some of the best musicians I know. The proof is that both Jesse Davis and Charlie Watts play on this album.

The thing that comes across more strongly than anything else to me, apart from Ben's obvious ability to play the piano, is his songs, which will outlast most of the crap that's around today, and will undoubtedly be covered by some of the finest artists in the business.

The only way I can define a musician I really dig is by "respect." I put Ben in amongst the few, of all that I've worked with, that I do respect.

— Glyn Johns



Published September 1971 by Holt, Rinehart & Winston, N.Y.

RECORDED AND MIXED BY BRUCE BOTNICK
*Recorded and mixed by Glyn Johns
Special thanks to Michael Sunday and Jay Ranellucci at Capitol and Kent Nebergall at Poppi
Jesse Davis, courtesy of Atco Records
John Pisano and Willie Ruff courtesy of A&M Records
Peter Frampton and Greg Ridley (of Humble Pie) courtesy of A&M Records
Mimi Farina Melvin, courtesy of A&M Records
Boz Scaggs, courtesy of Columbia Records
Charlie Watts courtesy of Rolling Stones Records
Cover photo of Ben and Judy by Ethan Russell
Design by Roy Kohara

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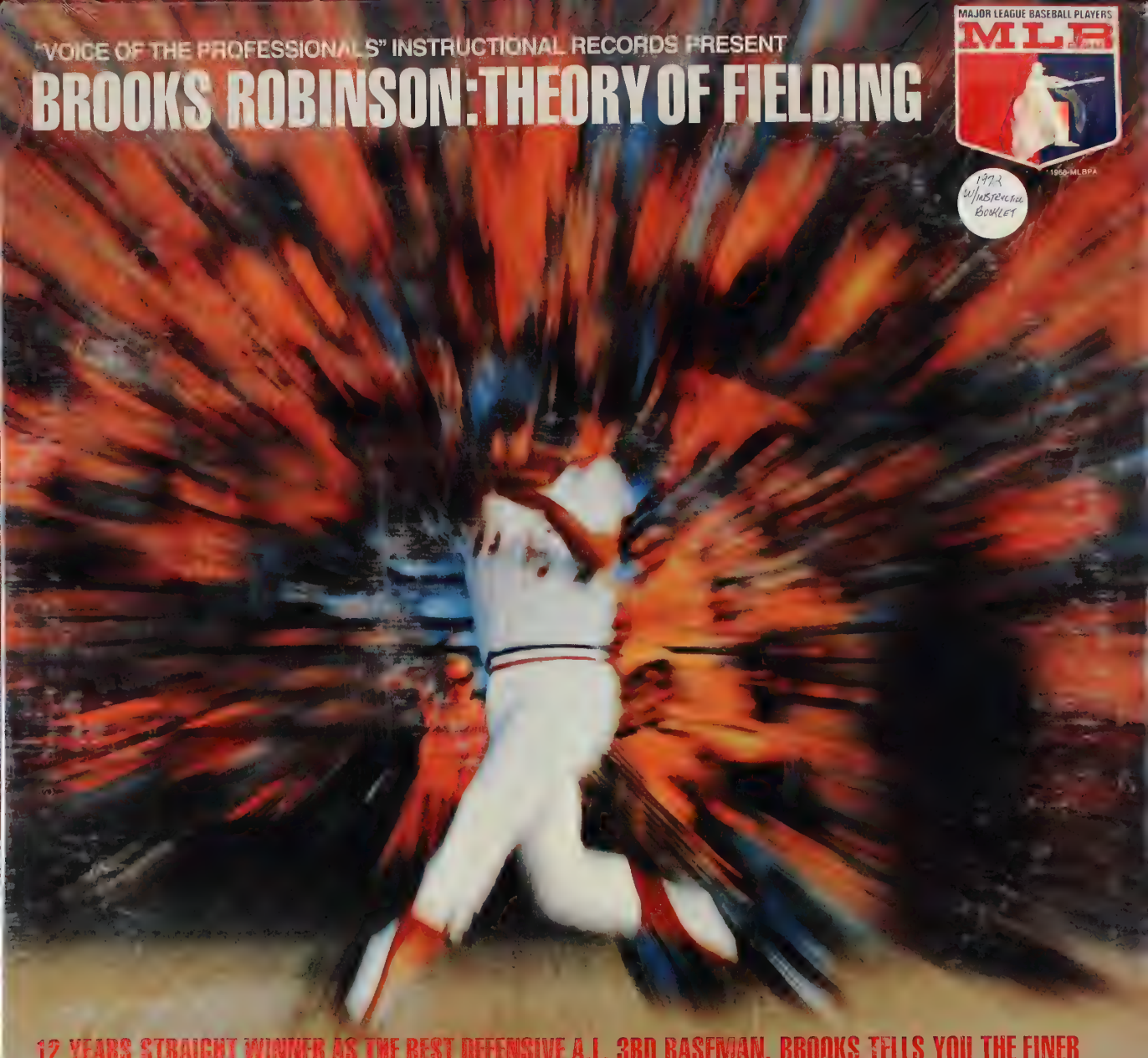
"VOICE OF THE PROFESSIONALS" INSTRUCTIONAL RECORDS PRESENT

BROOKS ROBINSON: THEORY OF FIELDING

MAJOR LEAGUE BASEBALL PLAYERS MLB

1968-MLBPA

1973 W/INSTRUCTIONAL BOOKLET



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BROOKS ROBINSON: SELECTED ALL-TIME FAVORITE BALTIMORE ORIOLE

Brooks Robinson received the second annual Commissioner's Trophy as the single player who "best typifies the game of baseball both on and off the field". Just a quick look at his incredible record can tell why he has been singled out of the entire field of professional baseball for this distinction.

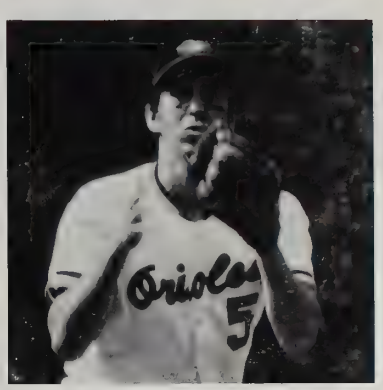
Born on May 18, 1937, Brooks Calbert Robinson, Jr., began playing ball as soon as he could throw a ball and swing a bat. Coached by his father who had been a star of the softball circuit, Brooks quickly developed into an accomplished player...and in June of 1955 was signed by Baltimore as a free agent. Brooks' career with Baltimore has been going for 17 years and shows absolutely no sign of slowing. During the seventeen years, Brooks has earned a lifetime batting average of .274.

The 1971 season is a sound indicator of why Brooks is such a valuable player for the Orioles. He led his club in games (156), at bat (589), and hits (160). That's just for openers. Brooks scored four hits against Detroit April 11, the first game of the season and hit four again against Minnesota on May 29th. He batted .400 (20-for-50) in a 13 games hitting streak from July 6 through July 19. And Brooks hit .367 for the year versus Kansas City and .356 versus Chicago.

He hit two grand slam home runs on July 18 against Oakland and again September 16 against New York. These two grand slams bring his lifetime total to six. And that's only a part of what happened in the '71 season.

Brooks Robinson was elected "all time favorite Oriole" in a fan's vote in 1969 and was honored by the Baltimore Advertising Club as the city's "Man of the Decade" in January, 1972.

Honors: "Most Valuable Player," 1970 World Series..."Most Valuable Player," 1966 Major League all star game...American League "Most Valuable Player," 1964...Finished second in American League "MVP" voting in 1966 and third twice (1960 and 1965)..."Most Valuable Oriole" four times (1960-1962-1964-1971)...Named to *The Sporting News'* American League all star team eight times (1961-1962-1964-1965-1966-1967-1968-1971)...Won Hickok Belt in January 1971...Named to every American League all star team since 1960 and has played in 15 straight games...No. 1 vote getter on A.L. squad in fan poll for 1971 team (1,110,469)...Winner of "Gold Glove" award as best defensive third baseman in American League every year since 1960 (12 straight seasons).



All in all, Brooks Robinson is a truly remarkable baseball player and man. The kind of player that every sport would like to boast of...and the kind of man that every young boy would hope to be like when he's grown up.

BROOKS ROBINSON'S PROFESSIONAL RECORD

Year	Club	G	AB	R	H	2B	3B	HR	SB	SH	SF	BB	SO	RBI	Pct.
1955	York*	95	354	72	117	17	3	11	1	5	3	47	64	67	.331
1955	Baltimore	6	22	0	2	0	0	0	0	0	0	0	10	1	.091
1956	San Antonio	154	577	72	157	28	6	9	1	5	4	54	57	74	.272
1956	Baltimore	15	44	5	10	4	0	1	0	0	0	1	5	1	.227
1957	Baltimore	50	117	13	28	6	1	2	1	0	1	7	10	14	.239
1957	San Antonio	33	124	10	33	5	1	1	0	1	0	5	16	9	.266
1958	Baltimore	145	463	31	110	16	3	3	1	7	1	31	51	32	.238
1959	Baltimore	88	313	29	89	15	2	4	2	1	0	17	37	24	.284
1959	Vancouver	42	163	20	54	9	2	6	2	2	1	6	14	30	.331
1960	Baltimore	152	595	74	175	27	9	14	2	13	8	35	49	88	.294
1961	Baltimore	163	668	89	192	38	7	7	1	8	9	47	57	61	.287
1962	Baltimore	162	634	77	192	29	9	23	3	10	10	42	70	86	.303
1963	Baltimore	161	589	67	148	26	4	11	2	8	4	46	84	67	.251
1964	Baltimore	163	612	82	194	35	3	28	1	8	10	51	64	118	.317
1965	Baltimore	144	559	81	166	25	2	18	3	4	4	47	47	80	.297
1966	Baltimore	157	620	91	167	35	2	23	2	1	4	56	36	100	.269
1967	Baltimore	158	610	88	164	25	5	22	1	5	8	54	54	77	.269
1968	Baltimore	162	608	65	154	36	6	17	1	3	8	44	55	75	.253
1969	Baltimore	156	598	73	140	21	3	23	2	3	10	56	55	84	.234
1970	Baltimore	158	608	84	168	31	4	18	1	1	7	53	53	94	.276
1971	Baltimore	156	589	67	160	21	1	20	0	1	7	63	50	92	.272
Major League Totals		2196	8249	1016	2259	390	61	234	23	70	91	650	786	1094	.274

* Signed by Baltimore as free agent on 6/1/55.

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ミラノ カリブロ9

オザンナ

プレリュード、テーマ／カンツォーネ
ヴァリエーション（Ⅰ～Ⅶ）

●プログレ・ファン待望の特別企画厳選に厳選されて遂に実現！●

●Mini Liner Notes●

イタリアの伝説的なヘヴィー・ロック・バンド、オザンナのユーロピアン・ロック史上に残る最高傑作！ストリングスとヘヴィー・ロックの完璧なる融合から生ずる緊張感の恐ろしさ！

78年3月に発表した最新アルバム「Suddance」が、イタリアにおいてレコード批評家賞を受賞したオザンナは、現在もトップ・バンドとして活躍中だ。常にニュー・トロルスのライバル・バンドとして語られて来たオザンナは、71年頃から頭角をあらわし、同年9月にデビュー・アルバムを発表する。丁度その頃イタリアでは、ニュー・トロルスの「コンチェルト・グロッソ Ⅰ」が大ヒットしていた。オザンナのセカンド・アルバム「ミラノ・カリブロ 9」は、その「コンチェルト・グロッソⅠ」の作曲者であるルイス・エンリケス・バカロフを迎え制作された、これまたサントラ盤である。

トロルスの「コンチェルト・グロッソ Ⅰ」でのストリングスがあくまでも美しく、つややかであったのに比べると、ここでのストリングスは、むしろ暗い陰がある。しかし、この陰がヘヴィーなロックと融合する時、一種異様なまでの緊張感がそこに生ずるのだ。この静と動との対比が本アルバムの構成であるわけだが、これ程見事にストリングスをロックに溶け込ませてしまった例を僕は他に知らない。

オザンナは基本的にはヘヴィー・ロック・バンドである。しかし、むろん英米のそれとはまったく異なる。あえて言えば、それは、キング・クリムゾンの持つヘヴィーさである。サウンド全体にいい知れぬ不安感、恐怖感、そして陰うつな重みがあるのである。フルートの独特な使用法も彼らだけのものであるし、それらが陰のあるストリングスと対比する時、オザンナの重厚な世界がゆっくりと回転し始めるのだ。

「ミラノ・カリブロ 9」は間違いなくオザンナの最高作である。いや、全ユーロピアン・ロック・アルバム中でもBest 3に入れるべき傑作だ。キング・クリムゾンの真のファンなら、このヘヴィーな一枚に涙することだろう。

★たかみ ひろし★

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ミラノ・カリブロ9

オザンナ

●Prologue For European Rock by Hiroshi Takami

ぼくがいわゆるユーロピアン・ロックなるものに興味を持ち始めたのは、やはり70年代に入ってからで、ドイツのロック、ジャーマン・ロックがその皮切りだった。それも現在のように輸入盤店が数少なかったことと、英米以外のロックのレコードか、まったくといっていいほど置いてなかったこともあり、日本で発売されるレコードと、そのアーティストに関するわずかな情報がすべて、といった具合だった。これは、現在のユーロピアン・ロック・ファンにしても同様だったことだろう。

具体的に挙げるとまず東芝レコードより出されたアモンデュール、カン、タンジェリン・ドリーム、テイチクよりのシュープ、ジョイ・アンリミテット、クローブ・ユニット、クル・クル・スコ、ピエンス、ブラック・ウォーター・パーク、フィリップスではルシファース・フレンド、トリオのビトゥイーン、そしてキングレコードからはエンブリオ等々。現在のユーロピアン・ロック・ファンにとっては、ほとんど名も聞いたことのないようなバンドも含まれているが、ぼくにとっては、どれも懐かしいバンドばかりだ。以上のバンドの中でもあまあ売れたのはアモン・デュール、タンジェリン・ドリーム シェーンベルグ そしてグローブ・ユニットなのだが、またまた英米のバンドの売れ行きとは比較のしようもない程度だった。

ユーロピアン・ロック・バンドの中で人気セールスの両面において、日本で成功した最初のバンドは、むしろこれもジャーマン・ロック勢よりもオランダのフォーカスということになるだろう。しかし、ここで問題なのは、フォーカスの成功にしても所詮は英国経由のものであるに過ぎない。だから、フォーカスがオランダのバンドであることは知りつつも、聴き手は英国のバンドとして、つい聴いてしまっていた。同じく来日も果たしかなりの固定ファンを持つイタリアのPFMにしても同様だ。

セールス的にパッとしないユーロピアン・ロックは、常に日陰者扱いされ続け、それは今日にまで至っている。それでもたまに、思い出したようにポツリ・ポツリとは発売されているが トイフェル、クラフトワーク、ノイ、クラスター、ハルモニア、SFF、クラウス・シュルツ、トピアン・ヴィンド、ノーンズ、アシュ、タイフォン、コング、ヴィバッサ トランシット・イクスプレス、ジャン・ミッシェル・ジャール、ロケッツ、マルタン・サカス オランダからは エクセプション、トレース、ゴールデン・イアリング、カヤック、ソリューション、アース&ファイア、イタリアは、フォルムラ・トレ、アレア、アルティ・エ・メスティエリ、バンコ、アゴーラ、オルメ、ブー、その他、ヴァンゲリス（アフロディテズ・チャイルド トーキング・ロス・キャナリオ メノ・メンディ、メキャベル（ベルキ ）エスペラント（混合）等、ちょっと思いつくこれらが、日本で発売されたユーロ・ロックのほとんどなのだ。

こんな調子だから、ユーロ・ファンは以前よりずっと店の数が増し、レコードも揃うようになった輸入盤店を頼るほかなく、自然ユーロピアン・ロックはよりマニアックなものとされて来たわけだ。しかし、ここに（念願かなって？）やっと、ユーロピアン・ロック・コレクションとして、一気に8枚ものアルバムが、1800円という抜群に求めやすい価格でキングレコードより発売されることになった。内容の方も厳選されているので、満足してもらえるものと、企画者として自負している。中にはたまに（本当にたまに）載るユーロピアン・ロックの記事で、名のみしか知ることの出来なかったバンドのアルバム、そして、本当ならレギュラー・プライス（2500円）で出されておかしくない新譜も含まれていて、特に輸入盤でも入手困難な地方のファンには喜んでもらえることと思う。

しかも、本企画は始まり、プロローグなのである。この企画が成功すれば、元来がユーロピアン・ロック・バンドのソースの豊富さで他社を圧倒するキングレコードでは、これからもイタリア、トイツを中心に、ユーロピアン・ロック・コレクション・パートⅡ、Ⅲ、Ⅳと順次発売していく予定という。この発売を機に、数多くの新しいユーロピアン・ロック・ファンが生まれることを、そして、ユーロピアン・ロックが注目されることを強く願いたい。なお、今後キングより発売して欲しいアルバム（ユーロ・ロック）のリクエスト、また、本企画に関する御意見、御感想等を下記まで是非どうぞ。

（〒112）東京都文京区大塚5の40の8　天国会館ヒル
キングレコード（ポピュラー第2課）経由
たかみ　ひろし

イタリアの伝説的なヘヴィー・ロック・バンド、オザンナのユーロピアン・ロック史上に残る最高傑作！　ストリングスとヘヴィー・ロックの完璧なる融合から生まる緊張感は、まったく恐しいほどだ！

少なくともぼくにとって、イタリアン・ロックの衝撃は、オザンナの衝撃、いや、「ノヴァ・カリブロ9」の衝撃だった。

74年夏休みを利用して初めて旅したヨーロッパ。ファッションの都パリも、水の都アムステルダムも、ケーキの故郷ウィーンも、芸術の都ミュンヘンも、自然がいっぱいの国際都市ジュネーブも、そして、わが務の都もみんなをそれぞれ素晴らしかった。しかし、ぼくの心を最も魅き付けたのは、他ならぬ"永遠の都"――そう、ローマだった。

また、偶然であったのかも、れないが、ぼくがこの遺跡都市を訪問した5日間、"明るい太陽と澄みきった青空"の下で過ごすことができた。"なんでも見てやろう"の精神で、まずはひととおりの観光コース巡りを終えてからいよいよコード・ショッピングにかかる。このヨーロッパ旅行の前にぼくが知っていたイタリアのバンドというと、PFM、オルメ、ブー、そしてフォルムラ・トレ、アレア、アルティ・エ・メスティエリ、バンコ、アゴーラ、オルメ、ブー、そしてのものだったが、実際に音を聴いたことがあったのは、PFM、日本でも発売されたかのバンド、英国盤が出ていたオルメ、アレア、以上4組のみ知る、であった。

きっそく見つけたレコード店に飛び込んでみると、あるある、また聞いたことのないイタリアのバンドのレコードが色とりどりに並んでいる事に驚いてしまった。それまでにベルギー、フランス、スイスで既に50枚以上のアルバムを買ってしまっていたし、これからドイツ、オランダ、イギリスと控えていたので、あまり買えなかったのだが、それでも20枚ぐらいは買ったように記憶している。当時イタリアのアルバムは600リラ～1000リラ（日本円にして約300円～500円）と非常に安かったそれまでにレコードを買いあさっていた国（現在は6000リラぐらいか）。しかし円高なので1500円前後）。日本に戻ってから聴いたそれらのアルバム、いずれも気に入った（だいたいが歌はイタリア語のあのなめらかな響きが好きだから…）けれど、一番衝撃的だったのは、先にも書いたように断然「ミラノ・カリブロ 9」、そう、本アルバムだった。

かつてこんなにも大胆にストリングスを、しかもヘヴィーなロックに融合させた例をぼくは知らない。ストリングスを導入する場合、それはほとんどがバロック、イーゾに流される。融合というよりも、それはあくまで単入でしかなかった。例えば英のルネッサンスなどもそうだったし、ウクライナ出身 ニューヨーク、ロンドンを拠点に活動するアメリカのバンド、ユニコーンなどもそうだった。しかし、オザンナだけは違う。ストリングスとロックが完全に融合しているのだ。

日本発売には出ていないが、オザンナのデビュー・アルバム「カリブロ・ノヴァ」におけるストリングスは、完璧なる融合であった。最早それは音楽の重要な一部として溶け込んでしまっているのだ。ストリングスがなくなったり、まるで形をなさないまでに……。盛り沢山さえ感じさせる様な独特なメロディックスの静の空間と、重厚なリフに支えられ、うねるシンセサイザー、ラフなフレーム、ギターがつくりだす動の空間が一体となって創出される緊張感は、恐しい程である。

それから、はやくはこのバンドを何回もプレイするわけもなし、いくつかの雑誌にも紹介した。輸入盤店にもレコードが入荷するようになり、イタリアのファンは静かに増え始めたようだった。ぼくが思うに今イタリアン・ロックの魅力にとりつかれ、レコードをコレクトしている人は、インターナショナルなPFMよりも、このオザンナや、ニュー・トロルスから買い入れていた人が多いのではないだろうか。

イタリアン・ロックは、もちろんヴォーカルがほとんどイタリア語でとられているので、聴き慣れないわからないだが、サウンド面でも他のヨーロッパのロックと比べて、一種独特なものがある。クラシック、ジャズからの強い影響ということも要素として大きいのだが、さらに具体的に考えてみると、キーボードの活用法あたりに違いありそうだ。もちろん絶対数の問題ではあるが、イタリアン・ロック・バンドの多くが、キーボードにキーボード担当なのだ。このことはまたユーロピアン・ロックのひとつのウィークポイントとされている点でもの事情にも絡んでくる。

しかし、オザンナの場合はむしろキーボード、ギターというよりもヴォーカルとしてのサウンドづくりがなされているので、やや例外的な存在だ。あえて特徴を言えば、フルート、サックス、そしてアコースティック・ギターの使い方が"決め手"となっているようであるが…。また、キーボードでは、シンセサイザーは表に、メロトロンは裏に使い分けている。サックス&メロトロン、そしてヘヴィーとくれば当然思い出すのがキング・クリムゾンである。場面によっては、イヤ、と思うこともしばしばだ。

オザンナのプロフィールに入る前に少しだけ、イタリアン・ロック・シーンをガイド的に紹介しておこう。まず日本でレコードが出ているバンドから、PFM、フォルムラ・トレ、アレア、コリウム、キング、フォルムラ・トレ、アレア、アルティ・エ・メスティエリ、ホモ・サピエンス、数は少ないが、まあとりあえず、この6組おさえておけば絶対に欠かせないのがオザンナとニュー・トロルス、そしてデアブ・デ・フォーレーあたりだろう。その他無名ではあるが優れたバンドとしてジャズ・ロック色のバンド、ハードロック、ブルース、ナポリ・セントラーレ、エトナ、そして、いわゆるプログレ系では、フォルムラ・トレの流れでイタリアン・ロック・ファンに根も評判の高いイル・ヴォーロ、混声合唱団を使ったドラマティックなアルバムを発表したラッチ・ミエーレ、オルメ同様ELPスタイルのトリップ、トライアド、もうとっくに解散してしまったが、なぜだか人気投票、たアルバムが売り続けられているイル・バレット・ディ・ブロンゾ、このバンドのメロトロンの音には驚かされる、ニュー・トロルスの分身アイビス（イビス?）、グリーグ、ベートーベンのカバー・アルバムはまるでキース・キーボードのバンド、チェレスマはあんまりロック的ではないけれど、サウンドの美しさは極上品。現在もアルバムを出し続けて頑張るセンセーションズ・フィックス、特にクラシカルなバンドとしては、バロック、バッハなんていうとちょっと感のするが、ビバルディ、ヘンデル、バッハ、ジャズ、ロック、ポップスと、オデッセイ、UT、エキペ84、その他書いて行くと切りがないが、早くこれらのアルバムが気軽に入手出来るようにならればいいが…。聞くところによると、アルバムによっては、なんでも数万円の値段で取り引きされているという。まるでバカみたいな話だが本当らしい。

オザンナが結成されたのは70年らしいが、はっきりとしないただ彼らの名が一躍知られるようになったのは、71年5月、ヴィアレッジョで開かれた"Festival di musica d'avanguardia e nuove Tendeuze"（前衛的で新しい傾向の音楽のフェスティヴァル、つまりプログレ・バンド大会だ）に参加して以来だ。同年9月に彼らは国営のフォーノット・チェトラよりデビュー・アルバム「L'Uomo」（男）を発表。「ルオモ」は、当時としてはかなり実験的なアルバムだった。まずAB面継目なしのトータル・アルバム・スタイルがとられていたし、サウンド自体もバンド、サックスがフィーチャーされ、ジャンルにこだわらない多彩なもの。そしてバンド、名前のたジャケットも凝に開き、壁に掛けられるアイデアも用いられていた。そのジャケットを見るとこれまた驚かされるのが、彼らのメイクぶりだった。なんとキリスト教者がメイクなのだ。これが

この「ルオモ」を出した頃、後々アルバム・リーダーであるニュー・トロルスの名前「コンチェルト・グロッソⅠ」が、大ヒットしていた。（原盤のレコード番号で言えば、「コンチェルト・グロッソ」がLPX8、「ルオモ」がLPX10だった。それに気を良くしたのかどうかは知らないが、この「コンチェルト・グロッソⅠ」（単分が映画のサントラ）で、作曲を担当したルイス・エンリケ・バカロフをプレーンにアレクトラとして迎え、72年に「ノヴァ・カリブロ9」（本アルバム）を発表。これも「コンチェルト・グロッソ」同様サントラ盤であった。なお、バカロフは例のマカロニ・ウエスタンの映画音楽を担当してイタリアでは良く知られた人だ。

「カリブロ・ノヴァ」で、画期的な活躍を見せたオザンナは、先にデビューしたニュー・トロルスと、ほぼ時を同じくしてデビューしたジェスロ・タル・タイプのフルート、ピアノを中心としたジャズ・ロック・バンド、デリリウム（彼らのデビュー・アルバム「Dolce Acqua」はLPX11、「カリブロ・ノヴァ」はLPX14）と並ぶ、チェンバロの大胆なアレンジとそこの名をターンロックフレーズに映えることになる。

73年に入ってすぐ発売されたサード・アルバム「Palepoli」は、作詞、作曲、アレンジ、プロデュースのすべてをオザンナ自身が担当した彼らにとっては、大自信作だった。自信作だけあって「ルオモ」、「カリブロ・ノヴァ」以上に評価する人も多い。このアルバムも大傑作であることは間違いない。A面2曲、B面1曲という構成からみても想像がつくように、これもまた壮大なトータル・コンセプト・アルバムである。民族音楽のような雰囲気をまじえたリズム・セクション、ヒステリックに、そして方言で歌われるA①のイントロ部などは、どことなくニュー・トロルスの映像世界を感じさせる。ニュー・トロルスの方が上だ、などと言う気はさらさらないが、ここは、確かに「カリブロ・ノヴァ」、日本にのみ入ってきたこの「ルオモ」、「パレポリ」は、第2次ユーロピアン・ロック・コレクション入りする予定だ。（期待しようゾ）

74年になると、オザンナの名前もニュー・トロルスもEl D'anna, Danilo Rustici, それにEnzo Vallicelliの3人でUnoというアルバムを発表するが、"Uno"がバンド名を兼ねているのかどうかは不明。しかしこのアルバムもまた素晴らしい出来で、ニュー・トロルスのカニンガム・スタンプ、そっくりのジャケットに包まれて発売された。試聴されたのだが、ヘヴィー・ロックフレーズ、そして、ケイと来ればこれまた想像がつくように、オザンナの中

A

1. プレリュード　PRELUDIO　1:20
2. テーマ　TEME　4:50
3. ヴァリエーションⅠ　VARIAZIONE Ⅰ(To Pinius)　2:15
4. ヴァリエーションⅡ　VARIAZIONE Ⅱ(My Mind Files)　3:50

B

1. ヴァリエーションⅢ　VARIAZIONE Ⅲ(Shuum…)　3:48
2. ヴァリエーションⅣ　VARIAZIONE Ⅳ(Tredicesimo Cortile)　3:43
3. ヴァリエーションⅤ　VARIAZIONE Ⅴ(Dharalogo)　3:10
4. ヴァリエーションⅥ　VARIAZIONE Ⅵ(Spunti dallo spartito　2:19
5. ヴァリエーションⅦ　VARIAZIONE Ⅶ(Pöslrione Roggiunta)　1:27
6. カンツォーネ　CANZONA(There will be time)　1:44

的存在であったElioとDaniloは、このアルバムでインターナショナルなハートハンドの足がかりをつかもうとしたようだ。（事実彼らは英でNovaを結成する⇒後述）7曲中4曲が英語で歌われている点でもそれは明らかだ。B面ラストの「Good bye Friend」がピンク・フロイドの「狂気」そっくりなので驚いたが、女性スキャットが「狂気」同様Liza Strikeだったので当然といえば当然か。

「Uno」が発売された年9月に出されたオザンナの4枚目のアルバム「Landscape of Life」には、ElioとDaniloも正式メンバーとして参加しているが、サウンドの方は、「ウーノ」同様イタリアンプログレの最も良かった、とも言えるそれまでの取れたものになっている。オザンナのあの陰のあるドロドロしたヘヴィーな部分が好きだったファンにとっては、がっかりなアルバムかもしれないが、アルバムの質そのものの高さでは、むしろトップとも言える。

ElioとDaniloが「ウーノ」を制作した段階で既にオザンナの解散はなかば決まっていたのだろう。「Lands cape」発表後バンドは分裂してしまう。図を見てもらえば一目瞭然だが、オザンナは結局、Unoと残りのメンバー中心のCitta Frontaleに分かれてしまったが、そのシタ・フロンターレは、75年「El Tor」というアルバムを一枚発表しているが、全体的にどこか精彩のないアルバムだ。

一方、ウーノは英国に渡り、Novaと名を変えて、アメリカ・レーベルと契約。現在までに4枚のアルバムを発表している（図参照）。デビュー・アルバム「Blink」は、ディープ・パープルのハート・ハンドか、セント・アルバム「Vimana」は、ブランドXのロビン・ラムレーが、そしてサード・アルバム「Wings of Love」は、「Vimana」でドラムスを担当していたナラダ・マイケル・ウォルデンがプロデュースしていることからもわかるように、そのサウンドは、すばり、クロス・オーヴァー傾向を持ったシー・ジョーンズ（ブランドX）と、ナラダ・ウォルデンらしさのにじみ出るリズム・セクションにフィル・コリンズまでがパーカッションで参加した「Vimana」は、78年度版Album Best10にぼくが入れたほどで、オーデ・ディスクとしてプロする録音がいい。ブランドXの、ファンなら絶対買いに走るアルバムで、日本でも近く出せるようになったら、「Vimana」から元ユーライア・ヒープのレナード・ロセットも加入している。

その他色々なバンド、アルバムが絡んで来るが、図の方を見てほしい。この図によると、かなりのこじつけにはなるが、オザンナとキング・クリムゾンは強い親戚ということになる!?ところで、77年オザンナは、ホーク・テイル、ラ・レメンバーと、「Blink」発表後ノヴァを脱けたDanilo Rustici（ギター）が中心となり、再編成される。再編成78年3月に出されたアルバム「Suddance」は、この年のレコード批評家賞を受賞した。昔のオザンナのヴィーナスはないが、どちらかというと現在ではDanilo Rustici の兄弟であるCorrado Rustici の率いるノヴァに近いクロス・オーヴァー調のサウンドは、それなりに十分魅力的だ

クリムゾンは、Aは、A面の「フレリート」、B面の「カンツォーネ」に至るまで、聴く者をある種の恐怖のどん底に陥れるものがある。オザンナは基本的にはポップ・ロック・バンドであるしかし、ドラムス等聴きなれないほど大きく異なる。あえて言えば、それはキング・クリムゾンの持つ「ヘヴィーさ」である全体的に漂う知れぬ不安感、恐怖感、そして陰うつな雰囲気がまさにそれである。フルートの独特な使用法も彼らのものであるし、それらが陰のあるストリングスと共に一体化、その重厚な世界観はこれと同転をとる

ところで、オザンナは、ほぼ1年ぶりにオザンナの最高作を発表した。ここでは、ファースト・アルバムの中で聴かれたような、重厚なヘヴィー・サウンドを聴くことはできないが、ここでは、ヴィーナスを取り戻すことはできないが、ここでは、ヴィーナスを取り戻すことはできないが、

1979. 4. 10.
たかみ ひろし／Hiroshi Takami

Osanna, New Trolls, Novaとその周辺

New Trolls (1968)
Nico Di Paro (g,vo) ⑮
Vittorio De Scalzi (g,vo)
Mauro Chiarugi (kbd)
Giorgio Dadamo (b)
Gianni Belleno (ds)

(1970)
Nico Di Paro ⑯
Vittorio De Scalzi ⑰
Giorgio Dadamo
Gianni Belleno

(1972)
Nico Di Paro ⑱
Vittorio De Scalzi ⑲
Frank Laugelli (b)
Gianni Belleno
Maurizio Salvi (kbd)

(1973)
Vittorio De Scalzi ㉘
Giorgio Dadamo ㉙
Renato Rosset (kbd)
Giorgio Baiocco (sax)
Tullio Depiscopo (ds)
R. Somasundaran (per)

(1976)
Vittorio De Scalzi ㉘
Giorgio Dadamo
Gianni Belleno
Ricky Belloni (g)
Nico Di Paro

New Trolls (1979～)
Vittorio De Scalzi ㉔
Giorgio Dadamo
Gianni Belleno
Ricky Belloni
Nico Di Paro
Giorgio Usai
★Special thanks to Yutaka Maeda

Citta Frontale (1975) ㉕
Enzo Avitabile (fl,sax,vo)
Massimo Guarino (ds,vo)
Gianni Guarracino (g,vo)
Paolo Raffone (kbd)
Lino Vairetti (vo,g,kbd)
Rino Zurzolo (b)

(1973)
Nico, Gianni, Frank, Maurizio
Nico Di Paro ㉕
Frank Laugelli
Gianni Belleno
Maurizio Salvi

«King Crimson»
«ELP»

IBIS (1974)
Nico Di Paro ㉖
Frank Laugelli
Maurizio Salvi
Ric Parnell (ds)
«Spyder»

(1976) ㉗
Nico Di Paro
Frank Laugelli
Renzo Tortora (g)
Pasquale Verdiglio (ds)
(1975) «Ross»
③New Trolls はメンバーチェンジが激しく、またプレイにもメンバーをダブらしてされているため誰がどのLPで参加しているかもしれません。

Osanna (1971) ①②③
Elio D'anna (fl,sax)
Lino Vairetti (g,kbd)
Danilo Rustici (g,kbd)
Lello Brandi (b)
Massimo Guarino (ds)
★Area, Giubilo, Banco, Aqua Fragile, Alphataurus, Picchio dal Pozzo, 欧陽菲菲 etc. にゲスト参加。

(1974)
Elio D'anna ④
Lino Vairetti
Danilo Rustici
Lello Brandi
Massimo Guarino
Enzo Vallicelli (per)

(1978～)
Danilo Rustici ⑤
Enzo Petrone (b)
Fabrizio D'Angelo Lancellotti (kbd)
Lino Vairetti
Massimo Guarino

John G. Perry ⑬
Elio D'anna
Corrad Rustici
Michael Giles
Roger Glover
Rupert Hine
Geoffrey Richardson
Morris Pert
Simon Jeff +etc.

Stars (1975) ⑭
Simon Lait (vo)
Alan Ross (g)
Stuart Uren (g)
Lance Dixon (kbd)
Peter Matthews (b)
Ric Parnell

Cervello (1973) ⑫
Antonio Spagnolo (b,g)
Giulio Dambrosio (kbd)
Corrado Rustici (g,fl)
Gianlugi Di Franco (vo,fl)
Remigio Esposito (ds)

Uno (1974) ⑦
Elio D'anna
Danilo Rustici
Enzo Valliceli (ds)
Liza Strike (vo)

NAGOYA UTU

Nova (1975) ⑧
Elio D'anna
Danilo Rustici
Corrado Rustici
Luciano Milanese (b)
Franco Lopreite (ds)

(1976) ⑨
Elio D'anna
Corrado Rustici
Renato Rosset
Percy Jones (b)
Narada (ds)
Phil Collins (per)
④produced by Robin Lumley

(1977～)
Elio D'anna ⑩
Corrado Rustici ⑪
Renato Rosset
Barry Johnson (b)
Ric Parnell

Atomic Rooster
Horse
Brand X
Genesis
Equipe 84

◀Discography▶

①L'uomo (Fonit Cetra)
②Milano Calibro 9 (Cetra)
③Palepoli (Cetra)
④Landscape of Life (Cetra)
⑤Suddance (CBS)
⑥El Tor (Cetra)
⑦Uno (Cetra) & (Pan)
⑧Blink (Arista) 特殊盤（ジャケは違う）
⑨Vimana (Arista)
⑩Wings of Love (Arista)
⑪Sun City (Arista)
⑫Melos (Ricordi)
⑬Sunset Wading (Decca)
⑭Stars (Barclay)
⑮Senza Orario Senza Bandiera (Cetra)
⑯New Trolls (Cetra)
⑰Concert Grosso I (Cetra)
⑱Searching for a Land
⑲Ut (Cetra) (Cetra)
⑳Atomic System (Magma)
㉑Night On The Bare Mountain
★⑳と一緒だけど違う。独盤 (Pan)
㉒Tempi Dispari (Magma)
㉓Concert Grosso II (Magma)
㉔Aldebaran (Wea)
㉕Nico, Gianni, Frank, Maurizio (Cetra)
㉖Sun Supreme (polydor)
㉗IBIS (polydor)
★Cetra盤と⑬はキングより近日発売予定。☆能性あり。
★Novaの⑨⑪は近く発売の可（日本フォノグラムより）

All produced and drawn by HIROSHI TAKAMI ／1979.4.21.(5a.m) 制作＝たかみ ひろし Ⓟ

PAULINE OLIVEROS

THE WANDERER



SIDE A

THE WANDERER

(19:00)

The Springfield Accordion Orchestra
Sam Falcetti, Director
Pauline Oliveros, Solo Accordion

JUST OVER one hundred years old, the accordion is a survivor. It is the only surviving portable, acoustic instrument capable of playing melody, harmony and rhythm without accompaniment. Its progress and its survival are due greatly to a rich folk and ethnic heritage, as well as to its classical history.

Back in 1948, the accordion was taken seriously enough to be accepted by the University of Houston, where Pauline studied with me, for credit toward a Bachelor of Arts or Music, even a master's degree. Today, a number of colleges offer the accordion as a major instrument. Foremost among these are the University of Missouri at Kansas City and the University of Colorado in Denver. But although there are more accordion orchestras in the world than anyone would believe (hundreds in the United States alone, and many more throughout Canada, England, France, Germany, Norway, Italy, Australia, Japan), it is unusual to come across music written especially for accordion orchestra.

Several composers of note have written for solo accordion and small ensembles, including Paul Creston, Paul Hindemith, Wallingford Riegger, Alan Hovhaness, Virgil Thomson, Matyas Seiber, and Lukas Foss. Remarkably, though, Pauline Oliveros is the only internationally recognized composer who really is an artist on the accordion, who really knows this instrument.

Now, I'm not sure that anyone knows all of what the accordion's voice can be, but I think that Pauline is exploring that voice. It's a new sound to us, one we haven't heard before. Listening to *The Wanderer*, you would never even know the instruments are accordions. Such textures!

Willard Palmer
April 1984

THE WANDERER: SONG & DANCE is based on a single modal scale (B C♯ D D♯ E F♯ G♯) and rhythmic modes based on a meter consisting of ¾ and ⅜. Part I, "Song," is intended to explore the unique resonant qualities of accordion reeds through long sounds. Subtle variations come about from differences in tuning and air pressure. Part II, "Dance," demonstrates the sharp accenting power of the accordion bellows in a mixture of cross-rhythms characteristic of jigs, reels, batucadas, Bulgars, klezmer forms, Cajun dances, and music of other diverse cultures.

The Wanderer was composed in November, 1982 especially for the Springfield Accordion Orchestra, directed by Sam Falcetti. This recording documents *The Wanderer's* world premiere, as it was performed on 27 January, 1983 at Marymount Manhattan Theatre. The orchestra consists of twenty accordions, two bass accordions, and five percussion, with Pauline Oliveros as soloist, Sam Falcetti conducting.

"It was around 1943, 1944. Accordion was an extremely popular instrument back then, as popular as guitar got to be during the late sixties and through the seventies. I was about eleven years old, a student at the Musical Center in Houston, Texas.

"One of the Center's activities was to bring an orchestra of one hundred accordions to the rodeo every year. It was held in a huge space, the Houston Coliseum, just packed with people and livestock. We played *The Marines' Hymn*.

"The important thing for me was the sound of all those accordions all together, reverberating in that big space. One hundred accordions! It made such an impression on me. That's what first triggered my desire to write a piece for accordion orchestra."

The Springfield Accordion Orchestra was formed in 1969 by Sam Falcetti. Winners of state, national, and international competitions, the orchestra has performed its repertoire of classical, popular, and experimental music on nationally broadcast television, throughout the United States, as well as in Italy, Japan, and New Zealand. The musicians, who come from Connecticut and Massachusetts, average sixteen years of age.



SIDE B

HORSE SINGS FROM CLOUD

(14:00)

Heloise Gold, Harmonium
Julia Haines, Accordion
Linda Montano, Concertina
Pauline Oliveros, Bandoneon

HORSE SINGS FROM CLOUD, written in 1975, is one of Oliveros' best known works. Like most of her Sonic Meditations, it can be performed vocally and/or instrumentally, solo or in collaboration. A solo version of *Horse Sings from Cloud* has been recorded on Lovely's *Accordion and Voice* (VR 1901). An early version of the score reads, "Sustain a tone or sound until any desire to change it disappears. When there is no longer any desire to change the tone or sound, then change it."

This time, *Horse Sings from Cloud* is performed in ensemble. Joining Pauline Oliveros on bandoneon are Heloise Gold on harmonium, Julia Haines on accordion, and Linda Montano on concertina. This quartet version incorporates the microtonal differences in tuning of the selected instruments, creating shimmering reed sounds somewhat similar to the shimmering of a Balinese gamelan. The listeners may tune into the different breathing patterns of each instrument: the short puffs of the harmonium; the concertina's breath a little longer; the small accordion's longer; and the large accordion's very long. The instruments and vocalizations combine to create a rich phasing of breath cycles.

HELOISE GOLD is a dancer, performance artist, and T'ai Chi instructor living in Austin, Texas. She has been chanting and meditating with the harmonium for over six years.

JULIA HAINES is a composer and music therapist. She performs on the accordion, harp, kora, and piano, solo, as a member of Windharp, and in collaboration with other performing artists.

LINDA MONTANO, performance artist and founder of the Art/Life Institute, has worked with Pauline Oliveros for nearly ten years. She has used sound in many of her works as a means of "finding the balance between art and life."

PAULINE OLIVEROS' *The Wanderer and Horse Sings from Cloud* were recorded live during "Lovely Music Live" (1983), a new music festival produced and presented by Performing Artservices, Inc. This performance was held on 27 January 1983, at the Marymount Manhattan Theatre.

The music of Pauline Oliveros is available from Smith Publications, 2617 Gwynndale, Baltimore, MD 21207.

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VR 1902 Stereo


THE JOY OF WINE
THIS RECORD MUST BE ACCOMPANIED BY A BOTTLE
OF BURGUNDY* AND 2 OR 3 CONGENIAL FRIENDS.



THIS ILLUSTRATION SHOWS YOU STEP 1 IN THE RITUAL OF JUDGING WINE.

1. TO JUDGE COLOR: TILT YOUR GLASS AS SHOWN
2. TO JUDGE SMELL: INHALE THE FRAGRANCE
3. TO JUDGE TASTE: TASTE!

JACKET DESIGN: ROBERT HALLADAY
SCRIPT: ADELE FARREN HUANG
GLASSES BY BACCARAT AND PASCO
WINE RACK BY VERMILLION



IRMA LEE SCRUGGS

THE JOY OF WINES, IS NARRATED BY MR. VICTOR, DIRECTOR OF THE WINE CELLAR AT NEIMAN-MARCUS. HE IS UNIQUELY QUALIFIED TO SPEAK ON THE SUBJECT OF WINES, WHICH HE DOES WITH WARMTH AND WIT, BY VIRTUE OF HIS OWN EURO-PEAN BACKGROUND AND HIS MANY YEARS OF EXPERIENCE IN THE FIELDS OF FOOD AND WINES. FOR SEVERAL YEARS HE HAS CONDUCTED WINE TASTING SEMINARS WHICH HAVE BROUGHT HIM LEGIONS OF FOLLOWERS. NOW, AT HOME, BESIDE YOUR FIREPLACE, WITH A GLASS OF WINE AT HAND, YOU CAN REAP THE KNOWLEDGE OF HIS SEMINARS. AND HAVE HIM REPEAT ANY POINT YOU MAY WANT TO HEAR AGAIN. THAT'S THE JOY OF LEARNING ABOUT WINES ON THIS RECORD!

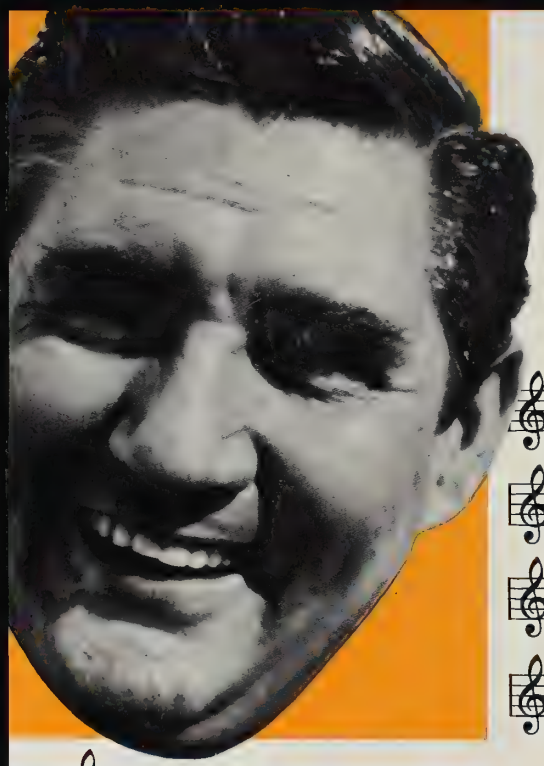
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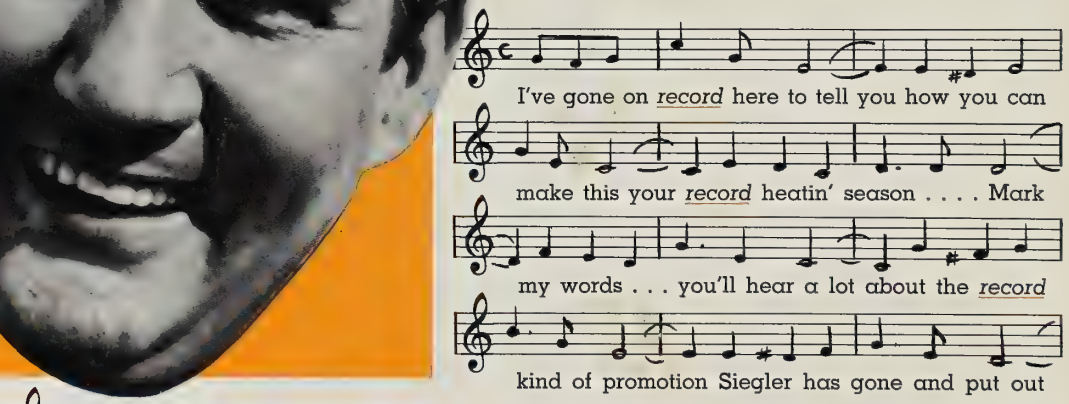
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PAUL HORN



Undercurrents

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THE BOSTON INCEST ALBUM



PAUL HORN



Undercurrents

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SIDE ONE

1. **THE MARSHALLS . . . "AM"**
(Barry Marshall) Produced by The Marshalls
Wicked Good Music/Bug Music BMI

2. **WILLIE "LOCO"ALEXANDER AND THE BABOON BAND . . .**
"Walk Away Renee"
(Brown-Calilli-Sansone) Produced by Erik Lindgren
Times Square Music BMI

3. **THE PEYTONS . . . "Matter of Time"**
(Dave McDowell) Produced by Jonathan Paley
Vinyl Beat Music ASCAP

4. **THE SIDEWINDERS . . . "Streetwalker"**
(Andy Paley-Jonathan Paley) Produced by Lenny Kaye and Susie Adams
Twi-Lyte Music ASCAP

5. **CHRISTEN AND THE NOTES . . . "Rough School Year"**
(Erik Lindgren-Charles R. Lamey) Produced by Erik Lindgren
Foot Foot Music/Bug Eyes Music ASCAP

6. **THE FUGITIVES . . . "One Right Way To Win Me"**
(Erik Lindgren) Produced by Erik Lindgren
Foot Foot Music/Bug Eyes Music ASCAP

7. **PROFESSOR ANONYMOUS . . . "It's Surprising (What A Little Change Can Do)"**
(Bobby Hyde) Produced by Barry Marshall
Upstream Music/Wicked Good Music/Bug Music BMI

SIDE TWO

1. **WILLIE "LOCO" ALEXANDER AND THE BABOON BAND . . .**
"In With the Outs"
(Erik Lindgren-Charles Lamey) Produced by Erik Lindgren
Foot Foot Music/Bug Eyes Music ASCAP

2. **THE MARSHALLS . . . "Right Now and Not Later"**
(Mosely-Bateman-Hollen) Produced by Andy Paley and The Marshalls
Tender Tunes BMI

3. **THE FUGITIVES . . . "Just Can't Be"**
(Erik Lindgren-Lee Fesman) Produced by Erik Lindgren
Foot Foot Music/Bug Eyes Music ASCAP

4. **ERIK LINDGREN . . . "Little Latin Lupe Lu"**
(Phil Medley) Produced by Jonathan Paley
Foot Foot Music/Bug Eyes Music ASCAP

5. **THE REFLECTORS . . . "You Are Cordially Invited To My Death"**
(Jonathan Paley) Produced by Jonathan Paley
Foot Foot Music/Bug Eyes Music ASCAP

6. **ERIC ROSE . . . "No Hors d'oeuvres"**
(Eric Rose) Produced by Eric Rose and Erik Lindgren
Foot Foot Music/Bug Eyes Music ASCAP

7. **LYNCH AND THE MOB . . . "Busted"**
(H. Howard) Produced by Erik Lindgren
Tree Music BMI

PRODUCED BY ERIK LINDGREN AND BARRY MARSHALL FOR SOUNDS INTERESTING PRODUCTIONS
PHOTOGRAPHY BY HOWIE COOK (except where otherwise noted)
ART DIRECTION BY BETH HARRINGTON
SOUNDS INTERESTING RECORDS, P.O. BOX 54, STONE HARBOR, NJ 08247

The Boston Incest Album

Sounds Interesting Records SILP 005
Produced by — Erik Lindgren and Barry Marshall

SIDE ONE

1. **THE MARSHALLS . . . "AM"**
   Produced by The Marshalls
   Barry Marshall . . . lead vocal, drums
   Ellie Marshall . . . guitar, vocals
   Kevin Marshall . . . guitar, vocals
   Kenny Marshall . . . bass, vocals
   Adam Roth . . . guitar

2. **WILLIE "LOCO" AND THE BABOON BAND . . . "Walk Away Renee"**
   Produced by Erik Lindgren
   Willie Alexander . . . lead vocal
   Erik Lindgren . . . electric piano, vocals, string arrangement
   Paul Carter . . . bass
   Koji Okubo . . . flute
   Barry Marshall . . . vocals
   Beth Harrington . . . vocals

3. **THE PEYTONS . . . "Matter of Time"**
   Produced by Jonathan Paley
   Walter Clay . . . lead vocal
   Dave McDowell . . . guitar, vocals
   Lee Harrington . . . bass, vocals
   Paul Robinson . . . drums

4. **THE SIDEWINDERS . . . "Streetwalker"**
   Produced by Lenny Kaye and Susie Adams
   Andy Paley . . . lead vocal
   Eric Rose . . . guitar, vocals
   Billy Squire . . . guitar, vocals
   Leigh Foxx . . . bass, vocals
   Bryan Chase . . . drums

5. **CHRISTEN AND THE NOTES . . . "Rough School Year"**
   Produced by Erik Lindgren
   Christen Carlson . . . lead vocal
   Erik Lindren . . . electric piano, organ, synthesizer, vocals
   Andy Paley . . . guitar, vocals
   Jonathan Paley . . . bass, vocals
   Boby Bear . . . drums, percussion
   Jan Wolverton . . . lead guitar
   Barry Marshall . . . vocals
   Ellie Marshall . . . vocals

6. **THE FUGITIVES . . . "One Right Way To Win Me"**
   Produced by Erik Lindgren
   Barry Marshall . . . lead vocal, background vocals
   Erik Lindgren . . . electric piano, organ, synthesizer, vocals
   Jeff Lock . . . guitar
   Paul Carter . . . bass
   Boby Bear . . . drums, vocals
   Beth Harrington . . . vocals

7. **PROFESSOR ANONYMOUS . . . "It's Surprising (What a Little Change Can Do)"**
   Produced by Barry Marshall
   Professor Anonymous . . . lead vocalist
   Barry Marshall . . . guitar, percussion, vocals
   Steve Cataldo . . . guitar
   Erik Lindgren . . . organ, synthesizer, vocals
   Phil Trotter . . . bass
   Ray Boy Fernandes . . . drums
   Ellie Marshall . . . vocals

Special thanks to Steve Rubin at Waltham Camera and Stereo

SIDE TWO

1. **WILLIE "LOCO" ALEXANDER AND THE BABOON BAND . . . "In With the Outs"**
   Produced by Erik Lindgren
   Willie Alexander . . . lead vocal
   Erik Lindgren . . . piano, organ, vocals, string arrangement
   Ridgely Snow . . . guitar
   Paul Carter . . . bass
   Boby Bear . . . drums
   Barry Marshall . . . vocals
   Beth Harrington . . . vocals

2. **THE MARSHALLS . . . "Right Now and Not Later"**
   Produced by Andy Paley and The Marshalls
   Ellie Marshall . . . lead vocal
   Kevin Marshall . . . guitar, piano
   Kenny Marshall . . . bass
   Barry Marshall . . . drums
   Kathy Marshall . . . vocals
   Beth Harrington . . . vocals
   Adam Roth . . . guitar

3. **THE FUGITIVES . . . "Just Can't Be"**
   Produced by Erik Lindgren
   Barry Marshall . . . lead vocal, background vocals
   Erik Lindgren . . . guitar, organ, vocals
   Roger Miller . . . bass, lead guitar
   Boby Bear . . . drums
   Beth Harrington . . . vocals

4. **ERIK LINDGREN . . . "Little Latin Lupe Lu"**
   Produced by Erik Lindgren
   Erik Lindgren . . . guitar, electric piano, organ, lead vocal
   Roger Miller . . . bass
   Boby Bear . . . drums, vocals
   Moss Lynch . . . vocals

5. **THE REFLECTORS . . . "You Are Cordially Invited To My Death"**
   Produced by Jonathan Paley
   Jonathan Paley . . . guitar, synthesizer, lead vocal
   Steve Cataldo . . . drums, bass

6. **ERIC ROSE . . . "No Hors d'oeuvres"**
   Produced by Eric Rose and Erik Lindgren
   Eric Rose . . . guitars, bass
   Tim Jackson . . . drums

7. **LYNCH AND THE MOB . . . "Busted"**
   Produced by Erik Lindgren
   Moss Lynch . . . lead vocal
   Erik Lindgren . . . electric piano, horn arrangement
   Jeff Lock, . . . guitar
   Paul Carter . . . bass
   Boby Bear . . . drums
   Teri Caruso . . . voice

Recorded at Euphoria Sound Studio by Moss Lynch (SIDE ONE···2,5,6;
SIDE TWO···1,3,4,6,7).
Recorded at Perfect Crime Productions by Rob Dimit (SIDE ONE···1,2,7;
SIDE TWO···1,2,5).
Recorded at Soundtrack by Karen T. Kane (SIDE ONE···3).
Recorded by Jon Miller and Don Richardson (SIDE ONE···4).
Recorded at 16 Waldo Terrace, Brighton, by Erik Lindgren (SIDE TWO···3,4).

ADDITIONAL PHOTO CREDITS:

Chip Lamey Photo by Karen Lamey
Eric Rose Photo by Cathy Gatling
Lenny Kaye Photo by Stephanie Kaye

Marshalls Cover Photo by John Grant
Sidewinders Cover Photo by Michael Dakota
Professor Anonymous Cover Photo by John Grant

GATES OF FREEDOM

A Religious/ Rock Service

for the Reading of Scripture



Covenant Records

With Cantor Raymond Smolover • The TYG and Zamir Chorale

COVENANT RECORDS #6312
2 Riverside Drive, N.Y. 10023

Recorded at Regent Sound Studios, N.Y.C.

Sheet Music Published by the National Federation of Temple Youth, 838 Fifth Avenue, N.Y. 10021

GATES OF FREEDOM

(Shaarey Hacheyrut)

A Religious/Rock Service for the Reading of Scripture

COMPOSED BY RAYMOND SMOLOVER

HAVDALAH SERVICE

COMPOSED BY JOSHUA JACOBSON

GATES OF FREEDOM is dedicated to Rabbi Maurice N. Eisendrath on his 25th year as President of the Union of American Hebrew Congregations.

"Religious Rock" is a new term, chosen to express a tradition as ancient as the chanting of scripture, as joyful as a chassidic nigun and as contemporary as folk/ and jazz/rock. It is an attempt to add the rhythmic beat of the heart to the restless yearning of the soul: enable the earthbound flesh to take melodic flight with the spirit."

The music of GATES OF FREEDOM is, in most instances, based upon the traditional motifs of the Sabbath Liturgy and in the Torah Service, based upon the actual cantillation motifs (trop)...the most ancient form of biblical chant.

Together with selections from EDGE OF FREEDOM a complete service for the Sabbath is provided in the idiom of "Religious/Rock."

Cantor Raymond Smolover

ELIYAHU—A farewell to the Sabbath Queen is mixed with the traditional Messianic hope that Elijah will soon send his spirit to behold the age of peace.

HAMAV'DIYL—The separation from Sabbath opens with an affirmation of faith, "Behold, the Lord is my deliverance; I have trust in Him, I shall not be afraid."

Joshua Jacobson

SIDE 1

1. MA TOVU **2:50 min.**
How goodly are your dwelling places Israel, And your holy tents, O Jacob.

2. TZUR YISRAEL **2:15 min.**
Rock of Israel, redeem those who are oppressed and deliver those who are persecuted. Praised are you, our Redeemer, the Holy One of Israel.

3. K'DUSHAH **5:23 min.**
We sanctify Your Name on earth, as the heavens declare Your glory; and in the words of the prophet we say: Holy, Holy, Holy is the Lord of hosts; the whole earth is full of His glory.

4. GRANT US PEACE **2:37 min.**
Grant us peace, Your most precious gift, O Lord eternal source of peace.

5. KADDISH **2:10 min.**
Magnified and sanctified be the glory of God in the world created according to His will...Beyond all songs of exaltation, beyond all praise which man can utter is the glory of the Holy One praised is He, and let us say, Amen.

6. ELIYAHU (ELIJAH) **4:55 min.**
Eliyahu the prophet will bring us peace. Depart in peace, O Sabbath Queen. For six days we shall eagerly await the arrival of the next Sabbath.

7. HAMAV'DIYL **3:40 min.**
Behold, the Lord is my deliverance; For the Lord is my strength and my song. Praised are You, Lord our God, Ruler of the Universe, who distinguishes between light and darkness between the Sabbath and the weekdays who makes a distinction between the sacred and the secular.

SIDE 2

1. THE EARTH IS THE LORD'S **2:50 min.**
The earth is the Lord's and the fulness thereof; the world and they that dwell therein...Who shall ascend the mountain of the Lord? He that has clean hands and a pure heart and hath not sworn deceitfully.

2. S'U SH'ARIYM **1:17 min.**
Lift up your heads, O ye gates, that the King of Glory may come in.

3. HAVU GODEL-BARUCH SHENATAN **1:25 min.**
Let us declare the greatness of our God and render honor to the Torah. Praise be He who in His holiness has given the Torah unto Israel.

4. BEYT YAACOV—SH'MA YISRAEL—L'CHA ADONAY **2:04 min.**
O house of Jacob, let us walk in the light of the Lord. Hear, O Israel: The Lord our God, the Lord is One. Thine, O Lord, is the greatness, and the power, the glory and the victory.

5. BRACHA—READING OF SCRIPTURE—BRACHA **5:35 min.**
Praised are You, O Lord our God, Ruler of the world, giver of the Torah.

Genesis-I and Commentary, Exodus XX:2, Leviticus XIX:2 Numbers XXIX-XXX:2, Deuteronomy VI:4, Priestly Benediction (Numbers VII:24-27)

Praised are You, O Lord our God, who gave us the law of truth and implanted within us everlasting life.

6. GAD'LU LADONAY—HODO AL ERETZ **1:10 min.**
Magnify the Lord and let us exalt His name together. His glory is in the earth and in the heavens.

7. THE LAW OF THE LORD **2:05 min.**
The law of the Lord is perfect, restoring the soul. Behold, a good doctrine has been given you; forsake it not.

8. EYTZ CHAYIYM **3:30 min.**
It is a tree of life to them that hold fast to it. Its ways are pleasantness and all its paths are peace. Turn our ways unto You and we shall be restored. Renew our days as of old.

Members of the Jewish Community Center T.Y.G.

(The Temple Youth Folk/Rock Group)

Marguerite Blattner, Nancy Eisenstein, Alfred Gladstone, Michael Goldenberg, Deborah Heidecorn, Gail Heidecorn, Peggy Herzog, Elyse Hurwitz, Gail Korman, Deborah Levine, Monica Loebel, Laurie Linker, Kenneth Moch, Susan Moch, Karen Nemlich, Elinor Pine, Jim Rostenberg, Susan Schindler, Liz Smit.

Conducted by Raymond Smolover

Members of The Zamir Chorale of Boston

Maddy Dicker, Louis Etcoff, Louis Garber, Ronda Garber, Ryna Gindsberg, Louise Goldberg, Daniel Guenzburger, Jerry Halpern, Mark Harris, Carol Helfen, Debbie Hurwitz, Ricky Kadry, Debby Katz, Barton Leftin, Batyah Mazor, Elizabeth Mezer, Alan Nelson, Michele Newler, Ellen Schatz, Maura Smolover, Alan Teperow, Charna Warga, Robert Weiss.

Conducted by Joshua Jacobson

Gates of Freedom Instrumentalists

SIDE 1
Joel Feinberg, *Bass Guitar*
Jef Labes, *Piano*
Richard Linowes, *Lead Guitar*
Michael S. Mark, *Guitar. Assistant Conductor*
Geoffrey Menin, *Organ, Piano, Celesta*
David Smolover, *Lead Guitar #2*
Dan Sofer, *Drums*

HAVDALAH SERVICE
Joel Feinberg, *Bass Guitar*
Jef Labes, *Piano*
Michael S. Mark, *Guitar*
Geoffrey Menin, *Organ*
David Smolover, *Lead Guitar*
Dan Sofer, *Drums*

SIDE 2
Mindy Canter, *Flute and Bells*
Robin Canter, *Bass Guitar*
Richard Linowes, *Lead Guitar*
Michael S. Mark, *Guitar*
Geoffrey Menin, *Organ, Piano, Celesta*
Dan Sofer, *Drums*

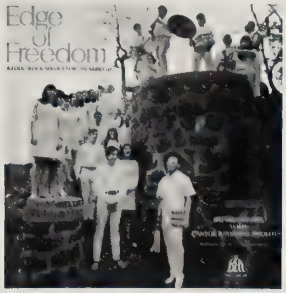
Associate Producers: Joel Feinberg, Michael S. Mark and David Smolover



RAYMOND SMOLOVER is the Cantor and Director of Music at the Jewish Community Center of White Plains, N.Y. A graduate of Carnegie Tech, Columbia University and Teachers College, he has sung leading tenor roles with the N.Y. City Center, the St. Louis Municipal Opera Co. and at Tanglewood. He has appeared as soloist with the Philadelphia Symphony and on CBS-TV. Cantor Smolover is the founder and director of the N.Y. Music Drama Theatre and has served as the Dean of Arts for the Master/Fellows Program and Hagigah of the UAHC.



The Zamir Chorale of Boston, dedicated to the singing of Hebrew choral music, was founded in October of 1969 by its director, Joshua Jacobson, and by its parent organization, the Zamir Chorale Foundation of New York. The chorale is presently made up of fifty-five young adults who work or study in the metropolitan Boston area. These Zamir members get together once a week at the Boston University Hillel House to combine their love of singing with their devotion to Hebrew culture. Joshua Jacobson, director of the Zamir Chorale of Boston, received his B.A. in music from Harvard College in 1969, and is currently studying for a Masters Degree in choral conducting with Lorna Cooke deVaron at the New England Conservatory of Music.



The music and recordings of EDGE OF FREEDOM and GATES OF FREEDOM may be obtained from the Jewish Community Center, 252 Soundview Avenue, White Plains, N.Y. 10606 or from The National Federation of Temple Youth, 838 Fifth Avenue, New York, N.Y. 10021.

STEREO - 6673
ABERDEEN ACME RECORDS

CLEARING



CLEARING:

Sara Benson
Jeff Brewer
Joan Minkoff

STEREO - 6673
ABERDEEN ACME RECORDS



SIDE I

[illegible]

[illegible]
(Sara Benson)

[illegible]
(Vici Frazer)

[illegible]
(Leeds Brewer)

[illegible]
(Sara Benson)

[illegible]
(Joan Minkoff)

THE FIRST TIME
(Brewer-Minkoff)

SIDE II

THE CHURCH WHERE WE GOT MARRIED*
(Jeff Brewer)

EVE
(Joan Minkoff)

SETH
(Jeff Brewer)

WHEN I WAS A YOUNG BOY*
(Leeds Brewer)

MY FATHER
(Sara Benson)

CLEARING*
(Joan Minkoff)

SARA BENSON – Vocal, flute; JEFF BREWER – Vocal, guitar, banjo, mandolin; JOAN MINKOFF – Vocal, piano, harpsichord, guitar, dulcimer

*CONTRIBUTING ARTISTS: LEEDS BREWER – Vocal, guitar; VICI FRAZER – Vocal, guitar; DAVID LEVINE – Guitar, vocal; LEON MALESON – Cello.

TECHNICAL – JEFF BREWER, RICK GRANT, TOM BREWER

PHOTOS – RICK GRANT

SPECIAL THANKS TO – BUFFY DUNKER, ED FROST, KAREN & ARTHUR KOMAR

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MORNING HAS BROKEN

Words by Eleanor Farjeon
Gaelic melody

Morning has broken like the first morning
Blackbird has spoken like the first bird.
Praise for the morning, praise for the singing,
Praise for them springing fresh from the earth.

Sweet the rain's new fall sunlit from heaven
Like the first dewfall on the first grass.
Praise for the sweetness of the wet garden
Sprung in completeness where his feet pass.

Mine is the sunlight; mine is the morning
Born of the one light Eden saw play.
Praise with elation, praise every morning,
God's recreation of the new day.

MORNING LIGHT

Words and music by
Victoria Fraser
© 1971 by Victoria Fraser

I never knew what the night was saying,
I never knew why the seagulls flew,
Then all at once my life got brighter,
And all because of you.

Chorus:
Now when I see your face
I see the sun rise clear and bright,
Soft as a meadow-green
Where children play in morning light.

I never saw a heart that's searching,
I never saw a puppy's tear,
Now I can see what was once in darkness
And all because you're here.

Chorus

I never heard a willow weeping,
I never felt the ivy cling,
Then all at once the brook was saying,
"You've got a song to sing."

Chorus

I want to feel the seasons passing,
I want to feel the wind at sea.
You're of the earth and I want to be there,
'cause you're a part of me.

Chorus

SUNSHINE MAN

Words and music by
Sara Benson
© 1971 by Sara Benson

Good Mornin'....Good Mornin' Sunshine Man....

CHORUS:
Good Mornin' sunshine man in me.
Good mornin' sunshine man in me.
You bring the sunlight into my bein'
You bring the sunlight into my seein'.
Good mornin' sun Good mornin' man,
I feel so fine Ooh all the time,
Since you've been my sunshine man.

I used to think the sun stopped shinin'
When the rain started to fall.
I used to think the light dissapeared
When darkness came to call.

But now I know the light's in you.
And now I know the light's in me.
And all I have to do is look in our eyes
To know this sunlight's got to be free.
to be free
be free
to be

CHORUS

I used to think that hours told time,
That distance was measured by space.
But time and space disappear
In the love I see in your face.

I used to think the world was round,
I used to think the sky was high.
But now I know that high is livin' in my world
since your sun came spinning in my sky.
Love is high,
Love is all,
All is love,
Love is

CHORUS

SHE'S LEAVIN'

Words and music by
Sara Benson
© 1971 by Sara Benson

Oh she's leavin', oh yes she's leavin'.
And oh she's leavin' with her lover.
Gone from her husband, gone from her children,
Gone from her friends, she's goin' to California
To find her freedom, to find herself, her destiny.

But oh, we will miss her so, our friend, our love,
And wish her well in her farewell.
Because she's goin', because she's comin',
Because she's gone,
gone,
gone.

THE GREYHOUND BUS SONG

Words and music by
Joan Minkoff
© 1973 by Joan Minkoff

Chorus:
I don't know where to go but I'll go and I'll get there
And I can't read the signs but I know what they say;
I can't see your face but I like what I'm feeling
And I know we'll help each other find the way

Trying to fall asleep on a Greyhound bus
My head's so full of you
My arms and legs so full of you,
And I'm trying to stay awake on a Greyhound bus
I'm remembering the year
I'm remembering my fear
I'm remembering.

Chorus

I was afraid of dying
I was afraid of living
I told you you must find somebody else,
And I said you were crazy
Said I couldn't be your lady
I needed space and freedom, needed time to know myself
I needed freedom.

Chorus

How did it happen Angel it's the strangest thing
We're together and I'm still free
We're together and I'm still me
When did it happen this strange new thing
I'm not frightened any longer
You and I we're growing stronger
And we're growing.

THE FIRST TIME

Words by Jeff Brewer
Music by Joan Minkoff
© 1971 by Jeff Brewer & Joan Minkoff

It happened in the Spring and I recall
How little then I thought of coming Fall.
But in my mind I know that I could see
That what must happen now must always be.

I told her that I loved her and that she
Knew what was best for her and best for me;
I knew that I would someday love again,
And that was the first time I knew pain.

She could not even stay the night it seems;
A year was much too long for happy dreams.
But for that magic moment we were one,
An instant bursting in us like the sun.

I told her that I loved her and that she
Should do what's best for her and best for me;
I knew that I would someday love again,
And that was the first time I knew pain.

The pain of joy and joy of love became
The leaving and the loving all the same;
But I guess it's the best thing anyway,
'Cause maybe I will love again someday.

I told here that I loved her and that we
Would do what's best for her and best for me;
I knew that I would someday love again,
And that was the first time I knew pain.

Aberdeen - Acme Records
65 Gray Cliff Rd.
Newton Centre, Mass. 02159

I

THE CHURCH WHERE WE GOT MARRIED
(is an auto showroom now)
Fox Trot

Words and music by
Jeff Brewer
© 1969 by Jeff Brewer

Chorus:
The church where we got married is a auto showroom now,
They've taken out the altar where we made our holy vow,
The baptismal is make into a greasepit over there,
And neon sigs are flashin' where the stained-glass windows were.

I took a trip to our old church to see it one more time,
But the place in front where you step inside was covered o'er with grime.
I opened up the old oak door, a man was standing there
With dirty blue jeans on his legs and grease all in his hair.

Chorus

Remember how your mother cried whin I took you away?
In the place where she was sitting, now, there stands a Chevrolet.
The rattle of an impact wrench is all that you can hear. . .
Where joyous bells once tolled the marriage of that happy pair.

Chorus

You said you didn't love me and I nearly lost my mind,
But the day they sold the church was when you left me far behind.
So go away and leave me, try to find another [illegible]
Perhaps you'll get a marriage on the time pay[illegible]ment plan.

EVE

Words and music by
Joan Minkoff
© 1971 by Joan Minkoff

Eve's eyes are big and round and blue and grey
And she sees everything and she knows.
Eve knows what's in her head and what's in your head
And she feels everything and she knows.

Chorus:
Eve, won't you please slow down, won't you wait for me?
I'd like to come along with you.
I know it's such a fine trip you're going on,
But I think I could be of help to you.

Eve runs faster than me, jumps higher than you
And I think someday she'll probably fly.
Eve's face is full of life and full of love
And she hasn't got an awful lot of time to cry.

Chorus

Eve smells like a summer lake, like a baseball field,
Like strawberry incense, and shampoo.
Eve wears beads and rings and ruffles and lace,
Old blue jeans, sneakers and peace buttons too.

Chorus

II

[illegible]

Words and music by
Jeff Brewer
© 1971 by Jeff Brewer

Well, Seth knows just what he wants to do,
He wants to be up in the sky.
Way up in a tie dye balloon, up where the eagles fly.
He'll float around and never come down
Till he likes what he sees down on the ground
He will whistle himself a merry old tune
In his helium filled balloon.

Chorus:
Well, wouldn't it seem a little bit strange
To be up there alone,
With nothing around but a Samoyed dog
And a basket you call home.
Now isn't it just the funniest thought,
Maybe just a little bit odd,
To think of being up there with nothing to see
But the world and the face of God.

Seth knows what to do in a thunderstorm
You just throw off a bag of sand,
And float up to where the sun shines bright,
Away from the cold wet land.
He'll be as free as the wind, you'll see,
Floatin' 'cross the top of every tree;
You might think he's the sun, you might think he's the moon
In his helium filled balloon.

Chorus

My Father

Words and music by
Sara Benson
Copyright 1973, by
Sara Benson

My father never talked to me,
thought I'd understand,
and I did---later.
My father never walked with me,
never held my hand,
but it doesn't matter.

My dad didn't know
how to show that he cared.
His work was his life,
And that's what he shared.

Chorus

But it's all right, dad,
you gave me what you had.
And I didn't turn out so bad.
I just wish you knew
that I loved you too,
and now I understand.

Up in the morning at six oclock,
worked every day
without much pay.
Monday through Sunday, straight on through,
seven to eleven,
Christmas, too.

My dad loved his work,
spent his whole life there.
Forgot about the woods,
and the people who used to care.

Chorus

And every day you'd come home awhile,
"What's going on in here?"
you'd say, and smile.
You taught me to work hard, 'bout wheat and honey,
how to get along alone,
and without much money.

And now you're gone, 'n it's been so long
since I've thought about you---
the man who you were,
the person who I knew.

Chorus

WHEN I WAS A YOUNG BOY

Words and music by
Leeds Brewer
© 1971 by Leeds Brewer

When I was a young boy, my father would sing
Of trees and of flowers, and always of Spring.
Spring is the time when life is born.
Now I know that after all the years I've worn.

Love sweet love, it has its place,
And the home of love, why its in your face.
Love thy brother and thy sister too
Maybe someday they will love you.

Take my hand we'll go away,
We'll find a place where we can stay,
Where there ain't no greed and there ain't no hate.
Come with me now, before it's too late.

I lay my head against you breast,
I see your face is also at rest.
The day is warm and the sky is blue;
Have I told you that I love you?

CLEARING

Words and music by
Joan Minkoff
© 1971 by Joan Minkoff

I can feel you to my fingertips.
You can see me, I can see you see the stars.
I can feel you to my fingertips.
You can hear me hear you, hear the beating of our hearts.

Chorus:
But after all the good words have been spoken,
After all the good things have been said,
After all the barriers are broken,
Where are we then, my love, my dear, my sweet friend?

There's a glow a haze a veil all round,
You know nothing, you know all there is to know.
There's a glow, a haze, a veil all round,
We are two and we are one and we are eternity.

Chorus

There's a place, a light, a clearing;
Can't you feel it? I can feel it without fear.
There's a place, a light, a clearing.
We're not touching, yet we're touching and we're here.

Chorus:
And after all the good words have been spoken,
After all the good words have been said,
After all the barriers are broken,
We've not gone away, my love, my dear, my sweet friend.

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STAR • THAT'S THE WAY OF THE WORLD
FANTASY • AFTER THE LOVE HAS GONE

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OR IMAGE



Side One

September
M. White/A. McKay/A. Willis

Shining Star
M. White/P. Bailey/L. Dunn

After The Love Has Gone
D. Foster/J. Graydon/B. Champlin

Singasong
M. White/A. McKay

Boogie Wonderland
A. Willis/J. Lind

Side Two

Fantasy
M. White/E. del Barrio/V. White

That's The Way Of The World
M. White/C. Stepney/V. White

Getaway
B. Taylor/P. Cor

Star
M. White/E. del Barrio/A. Willis

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Space Hymn

Lothar and the Hand People



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Lothar and the Hand People

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All electronic music on this album was created and realized by the Hand People on Moog Synthesizer and Lothar, the Theremin.

Side One

Yes, I Love You . . . 3.48
Today Is Only Yesterday's Tomorrow* 5:20
Midnight Ranger . . . 3:20
Sister Lonely . . . 2:39
Wedding Night For Those Who Love . . . 4:24

*Published by Beechwood Music, Inc., BMI

Side Two

Heat Wave** . . . 3:35
Say, "I Do!" . . . 2:54
What Grows On Your Head? . . . 3:09
Sdrawkcab . . . 3:55
Space Hymn . . . 7:15

**Written by Holland, Dozier, Holland; published by Jobete Music, Inc., BMI

All other compositions written by Conly, Emelin, Flye, Ford, King; published by Deep Truth Music, Inc., BMI

Engineers: Sandy Fischer & Lil
Recorded at Record Plant & The Walter Sear Electronic Music Studio, New York

Cover photo: Joel Brodsky
Cover design: David Krieger

Special note of thanks: Michael Kropp, Bill Ervin, Lonesome Tex Beaumont, Uncle Doodee

The Hand People from top to bottom: Kim King; Paul Conly, John Emelin; Tom Flye; and Rusty Ford.





LYRICHORD stereo

LLST 7250

Mustapha Tettey Addy

—master drummer from Ghana



Mustapha Tettey Addy
—master drummer from Ghana

LLST 7250
STEREO

Mustapha Tettey Addy was born in the Ga traditional area of Ghana in 1942 into a large family famous for its drummers and dancers, at Avenor, one of the villages in the capital city, Accra. At a very early age he was taught to play the gongs by his father Kpani Kofi Addy, a much respected Akɔn priest, from whom he eventually learned all the traditional songs and dancing of the rituals Kpele, Akɔn and Otu, the study of which is reckoned to be a life-time's work. In addition he learned the curative properties and ritual meaning of all the herbs—the skills of Tshofan—which both Akɔn priests and master drummers must know.

In 1963, after his father's death, Addy, because of his great knowledge of Ga drumming, dancing and ritual was appointed Dadefoiakye (ky sounds ch), master drummer, by the other members of his family. At this time he was working at the University of Ghana as a drummer and dancer, and was given many opportunities to widen his professional experience through touring, TV appearances, etc. At the University he also met several fine specialist drummers and dancers from other regions of Ghana and began to build his now comprehensive knowledge of the many drumming, singing and dancing traditions of his country. Foremost among his teachers was the great Ewe drummer Husunu Afadi Adono Ladzekpo.

When he left the University in 1965, he began several years of travel in Ghana and neighbouring Ivory Coast working by himself, with friends or as an interpreter/guide to visiting scholars and ethnomusicologists. During these years he played and learned drumming from Ghana as well as from Ivory Coast and Nigeria. Addy has always had a deep interest in the drumming, dancing and singing of tribes other than his own and he feels that real artistry in African drumming consists of ever widening one's range of techniques and performing skills. His superb performances on so many of Ghana's traditional drums certainly is a practical demonstration of the love he has for all of Ghana's, and Africa's rich musical heritage. Modern recording techniques have made it possible for him to display his range of ability to good advantage, for on several of the recordings Addy is playing not only the master drums, but also the supporting instruments as well—notably the last track on side two.

Apart from being a gifted virtuoso performer, his many years of disciplined hard work have resulted in a versatility which singles him out as a remarkable drummer.

SIDE ONE

Band 1. NAFANA GBAIN DRUMS Two of the three Nafana drums are played on this band. 'Gbain' refers to a male cult dance, found on the border of west central Ghana and Ivory Coast, centring around a helmet type mask which resembles the head of a bush cow or crocodile. It is thought by the Nafana that all men have a wild, renegade tendency in them, which is what the Gbain mask symbolizes. Addy is playing the drums and singing both the Gbain priest's calls and the men's responses, which are in the original, antiphonal. 'Si-do' means 'come-come', and the song, translated, means that it is good that the Gbain is in town.

Band 2. DAGOMBA DRUMS In the north of Ghana, Dondo and Blekete are both played as solo instruments, but are heard together very often, especially in connection with the Damba and Takai dances. The Dondo is the most versatile of the Ghanaian drums, being capable of a wide range of tone and pitch. It is used nearly universally in Ghana to represent voices of gods. Like Blekete, which is a much larger drum (and the lower pitched of the two heard on this band) it is played with one stick. Dondo is known popularly as the 'squeeze drum'. The strong, nearly continuous reverberations that can be heard come from Blekete, which has a gut thong strung across its head. The rhythms Addy plays on this band are from the dances Damba and Takai, both done by Dagomba men in honour of Mohammad's birthday.

Band 3. EWE ATSIMIVU Only a small sample is played here of the beautiful and complex corpus of Ewe (roughly pronounced 'ā-vay') music. The rhythms played are from the Agbekɔ dance, a dance originating from the history of the wars of the Ewe people. In the dance, the master drummer controls everything the dancers do. They can only signal when they are ready to start and when they wish to stop. Notice that the Ewe rhythmic fundamental is quite different from others heard on the record. It is nearer to a western 3/4 or 6/8 time, but grouped into a twelve beat phrase thus: 1 2 3 4 5 6 7 8 9 10 11 12: only the underlined beats are struck by the gong (called Gongkogui). The entire Ewe drum ensemble consists of the master drum, Atsimivu, plus its supporting drums; Sogo, Kidi, Kaganu and Kloboto. They are accompanied by Axatse (rattles) and the Gongkogui. On this band only the master drum, the gong and one supporting drum are heard.

Band 4. GA MASTER DRUM Obrenton, the master ritual drum of Addy's own people, the Ga, commonly called 'the Accra people', is played on this track as it would be for the rituals and dances of the god Otu. Otu is a war god who was originally with the Fanti people in southwestern Ghana. Legend has it that Otu followed some of the Fantis when they came to live in Accra. He came through the sea and has been with the Ga ever since. The songs Addy sings, translated, mean: 1. Everybody calls Father, Father, Father but when I call him a bad spirit responds to my call. 2. If you see your friend's children, they are your children. 3. If it is mine, give it to me.

Band 5. ASHANTI NTUMPANI Like the Ewe, the Ashantis have an enormous amount of music in their tradition. On this band, Addy demonstrates a small sample of the talking drums as they would be played for the Adowa, or 'antelope' dance, which is done at outdoorings, funerals and any highly festive social occasions. These drums are usually kept in the chief's house and are often played with Funtumfrom drums. They have become one of the national symbols of Ghana, pictures of them being represented on the one pesewa coin. They are pitched drums, the male being the lower voice of the two. The drums are used to call people, they praise chiefs and there is a large repertoire of drum phrases which suggest Akan proverbs.

Band 6. FANTI OSODE DRUM This drum looks like a large wooden box with a crescent shaped slit about an eighth of an inch wide cut in one side. It is played for the Osode dance, mainly done by old men and women. Its distinctive sound is the result of being beaten by the drummer's right fist and tapped with the fingers of the left hand.

Band 7. GA GONGS There are a pair of these, one pitched higher than the other and known as the female, the lower voice being the male. On this band, Addy plays his own creative transcriptions from drum rhythms onto the gongs. This music is an example therefore, not of traditional gong rhythms, but of the exciting and arresting qualities of the instruments when their possibilities are extended into new dimensions of sounds.

SIDE TWO

Band 1. KPANLOGO DRUMS AND SONG On this band, Addy plays several selections on the same five drums called by the name of the dance. Kpanlogo, originally called 'Lolo' after a characteristic movement of the body, especially the shoulders, which occurs in this dance, was first created by Otu Lincoln, Koto Lincoln and Okule Foams in Accra in 1963–4. Addy has always been a leading exponent of this drumming. The rhythm is typically Ga and well-nigh irresistible! The opening song heard is as follows:

Adzee naawɔ-ee, naawɔ-ee, womiiba naawɔ-ee kpanlogo (repeated)
Aso kpanlogo le nyɛ̃nukoheloo, nohewolɛ̃ (repeated)
Nohewolɛ̃ wobaatgɔɔ nyɛ̃ dzoo
Asomua kpanlogo le engɔɔ fe dzoo fee dzoo, mimami-e (repeated)
(Ga orthography courtesy of Mr. Charles Adamah, Ghana High Commission.)

This song means, 'Haven't you heard of Kpanlogo? Kpanlogo is a very fine dance, so we are coming to teach you the dance'. Following this, two kinds of Ga rhythms are heard; Dzigbo (slow) and Waka (to walk fast). At the end of the band is a sample of Addy's own creative drumming. Every great drummer has, as they are called in Ghana, his own 'styles' of drumming.

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Band 2. GOME DRUM AND SONGS According to the Accra people, the Gome drum was brought by the Ga from the Cameroons and it is played for social occasions and whenever people gather together for relaxation and entertainment. The songs are usually sung in pidgin English, sprinkled here and there with Ga phrases. The two songs on this band are preceded by two such phrases: 'Kaafo edang', which means, 'Don't bother about him', and 'Sisa 'iita ode suuonine', which means 'Draw your hand back if a ghost tries to shake it'. Following this are two songs; the first is 'When I remember my young girl, water (tears) run away my eyes' and the second is about Mr. Jacob, a Ga carpenter who went to the Cameroons and while there, cut his hand with a saw, expressed in pidgin as 'iron cut your finga'. The technique of playing this drum is interesting, for the drummer sits on the drum and besides playing on it with his hands, uses his heels to change the tension of the head of the drum.

Band 3. OO-YA! Two of the three Tamalis, also drums of the Ga, are accompanied by sticks beaten together and played as they would be for Kolomashie, or 'Oo-ya!' an occasion where people are singing, dancing and often, literally running through the streets of the town. Kolomashie is done on very festive occasions when the people rejoice. It is also done at the annual Ga Homowo festival, which means 'Shame on hunger'.

On this record, Addy presents us with a rare combination, to be found in all of the truly great drummers of Africa—a double treat—fine traditional rhythms which he respects and which are expertly played, together with creative innovative drumming which will add to and enrich that tradition.

Drid Williams
Social Anthropology
Oxford University

Produced by Mike Steyn
Sleeve Design/Photography by Jak Kilby

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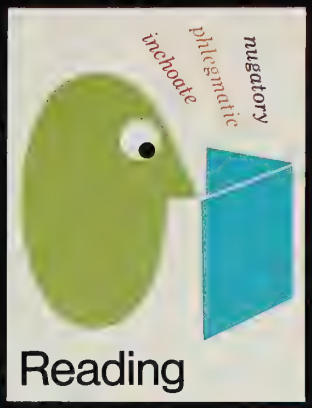
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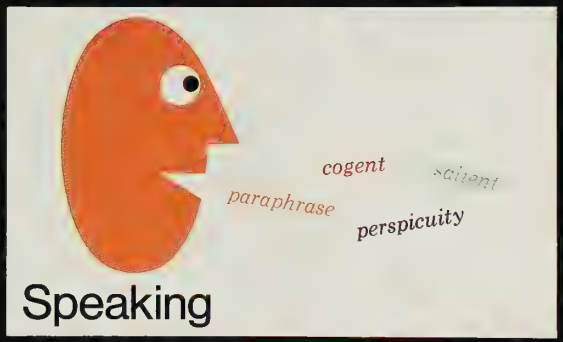
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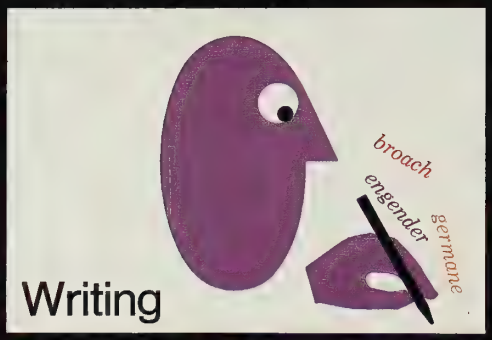
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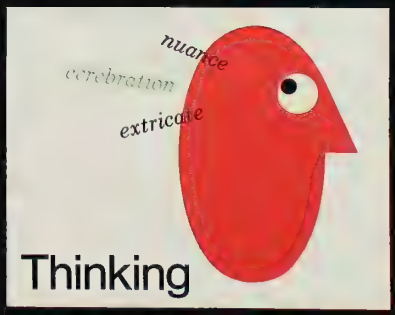
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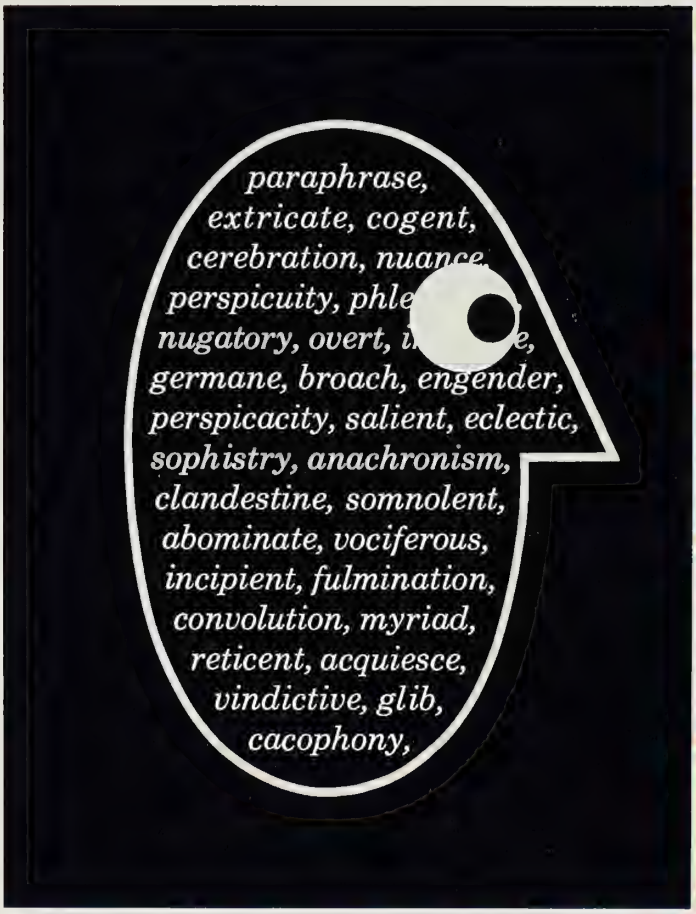
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lugubrious I-1

M

Machiavellian II-2
machination V-2
magnanimity III-2
maimed IV-1
maladroit III-2
malevolent IV-2
malign V-1
malinger II-1
martinet I-2
maudlin I-2
mellifluous II-2
mendacious III-1
meretricious IV-1
metamorphosis IV-2
metaphysics III-2
misanthrope V-1
mnemonic II-1
mollify V-2
moot III-2
moribund I-1
mulct III-1
mundane III-2
myopic I-1
myriad II-1

N

nadir IV-1
narcissistic II-1
nebulous I-2
nefarious V-1
neophyte V-2
nexus IV-1
niggardly IV-2
nocturnal V-1
noisome V-2
nomad II-2
nonentity IV-1
nuance IV-2
nugatory III-1
nurture V-1

O

obdurate III-2
objurgatory III-1
obsequious I-2
obstreperous I-1
obtuse V-2
obviate IV-1
odius II-1
officious IV-2
onerous III-2
opaque V-1
opprobrious V-2
opulent IV-1
organic IV-2
ossify III-1
ostentatious II-2
ostracize I-2
overt V-1

P

palpitate II-1
panacea I-2
pander I-2
paradox II-2
paragon III-1
paraphrase II-1
paranoic III-2
parity III-1
parody V-2
parsimonious I-1
pathos II-2
paucity IV-1
peccadillo III-2
pedant II-1
pensive II-2
peremptory III-1
perfidious I-1
perfunctory I-1
periphery IV-2
pernicious III-2
peroration II-1
perspicacity V-1
perspicuity I-1
peruse V-2
petulant IV-1
Philistine II-2
phlegmatic III-1
piquant IV-2
pique V-1
pithy V-2
placate I-2
placid IV-1
platitude III-2
platonic II-1
plethoric IV-2
poignant II-2
polemic I-1
portentous III-1
potpourri III-2
pragmatic II-1
prate II-2
precocious III-1
predatory V-1
predilection V-1
preponderate V-2
pristine III-2
procrastinate I-1
prodigious I-2
profligate IV-1
prognosticate IV-2
prolific I-2
promiscuous II-1
propensity I-2
propinquity II-2
prosaic III-2
proscribe V-1
prototype I-1
prudent I-2
pugnacious III-1
puissant IV-1
pulchritude IV-2
punctilious III-2
pundit V-1

Q

quandary V-2
querulous IV-1

R

rapacious IV-2
rationalize V-1
recalcitrant II-1
recant V-2
recondite IV-1
reconnoiter IV-2
recumbent V-1
redolent V-2
redress II-2
redundant I-2
regressive I-1
repertoire III-1
reprobation IV-2
resilient III-2
restive II-1
reticent II-2
retinue IV-1
rhetorical V-1
ribald V-2
risible V-1
rusticate III-1

S

sagacity I-1
salacious III-2
salient IV-1
salubrious IV-2
sanguine V-1
sapient V-2
sardonic II-1
satiated II-2
saturnine IV-1
schism IV-2
scintillate III-1
sedition III-2
sedulous V-1
sensuous II-1
sententious I-1
sinuous V-2
somnolent IV-2
sonorous IV-1
sophistry V-2
specious V-1
splenetic V-2
spurious IV-1
staccato II-2
staid III-1
stoic III-2
stolid II-1
stratagem IV-2
subjective V-1
succinct II-2
succor V-2
succulent IV-1
supercilious III-1
superfluous III-2
supplication IV-2
surreptitious I-2
sybarite II-1
sycophant II-2
synthesis III-1

T

tacit I-1
taciturn I-2
temporize V-1
tenacious II-2
tenuous I-1
tirade II-1
torpid IV-1
traumatic IV-2
truculent I-2
truism V-1
truncate V-2
turbid IV-1
turgid I-1
tyro II-2

U

ubiquitous I-1
umbrage IV-2
unctuous I-1
undulate III-1
unmitigated V-1
upbraid V-2
urbane III-1
uxorious IV-1

V

vacillate I-2
vacuity IV-2
vagary II-1
vainglorious II-2
vapid I-1
vegetate III-1
vehement III-1
venal II-1
verbosity II-2
verity III-2
vertex V-1
vicarious II-1
vicissitude V-2
vilify I-2
vindictive III-1
virago IV-1
virile IV-2
virtuoso II-2
visage V-1
vitiated II-1
vituperation I-2
vivacity II-2
vociferous V-2
vogue III-2
voluble IV-1
voluptuous I-1
voracious IV-2

W

wanton II-2
wry I-1

ROCK 'N' ROLL RECORDS™

WEIRD AL YANKOVIC

33⅓ RPM
STEREO
℗ 1984 CBS Inc.



AS 1830
XSM 171625
Time: 3:19

EAT IT

-M. Jackson - A. Yankovic-

Taken From The Rock 'N' Roll Lp:
"WEIRD AL" YANKOVIC IN 3-D BFZ 39221

Publisher: Mijac Music Admin. by Warner-Tamerlane Publishing Corp. (BMI)

Produced by Rick Derringer for
High Calibre Productions

DEMONSTRATION
NOT FOR SALE

A SCOTTI BROTHERS ENTERTAINMENT CO. / MANUFACTURED & DISTRIBUTED BY CBS RECORDS / CBS INC. / 51 W. 52 ST., NEW YORK, N.Y.

REL

the COVENANT FOLK SOUND

-recorded live

1. TELL IT LIKE IT IS (Ralph Carmichael) 2:56
2. BROTHER LET ME TAKE YOUR HAND (Carmichael) 1:58
3. CHECK HIM OUT (Carmichael) 4:30
   WHAT'S GOD LIKE?

Stereo
33⅓ RPM

Side A
REL-3504A

4. MASTER DESIGNER (Kurt Kaiser) 3:07
5. I BELIEVE GOD IS REAL (Carmichael) 2:54
6. DO AS I SAY (Carmichael) :28
7. ROSY TINTED GLASSES (Kaiser) 2:07
   OUR TURN AT BAT (Carmichael)
8. THE GOOD OLD DAYS (Kaiser) 2:20
9. LIMERICKS (Kaiser) 3:18
   CONFORM

a product of
Recording Enterprizes Ltd
732 Westchester Drive
Rockford, Ill.

REL

the COVENANT FOLK SOUND

-recorded live

1. WHEN IT'S GONE (Carmichael) :34
2. CONSIDER NOW THE LILY (Carmichael) 3:32
3. A NEW MIND (Carmichael) 1:14

Stereo
33⅓ RPM

Side B
REL-3504B

4. THAT'S FOR ME (Kaiser) 2:27
5. A NEW MIND (Reprise) (Carmichael) 1:12
6. THAT'S THE WAY IT IS (Kaiser) 2:17
7. LOVE IS SURRENDER (Carmichael) 3:35
8. HE'S THERE WAITING (Carmichael) 3:27
9. PASS IT ON (Kaiser) 3:33
10. TELL IT LIKE IT IS (Reprise) (Carmichael) 1:10

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732 Westchester Drive
Rockford, Ill.


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ARISTA RECORDS
THE BRECKER BROTHERS
DON'T STOP THE MUSIC
AL 4122
(AL 4122 SA)
℗ 1977 Arista Records, Inc.
SIDE 1
33 1/3 RPM
1. FINGER LICKIN' GOOD (3:58)
(Randy Brecker/Ticky Brecker)
2. FUNKY SEA, FUNKY DEW (6:13)
(Michael Brecker)
3. AS LONG AS I'VE GOT YOUR LOVE (4:15)
(D & B Billard)
4. SQUIDS (7:45)
(Randy Brecker)
PRODUCED BY JACK RICHARDSON
for Backer Productions
and Nimbus 9 Productions, Ltd.
Executive Producer: Steve Backer
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violation of applicable laws'

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ARISTA RECORDS

THE BRECKER BROTHERS
DON'T STOP THE MUSIC

AL 4122
(AL 4122 SB)
℗ 1977 Arista Records, Inc.

SIDE 2
33 1/3 RPM

1. DON'T STOP THE MUSIC (6:33)
   (Jerry Friedman)
2. PETALS (4:20)
   (Randy Brecker)
3. TABULA RASA (8:19)
   (Randy Brecker)

PRODUCED BY JACK RICHARDSON
for Backer Productions
and Nimbus 9 Productions, Ltd.
Executive Producer: Steve Backer

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ELECTRONIC
STEREO
CCS-0136 e
WCRS 9905

SIDE 1

"GRAND OLE COUNTRY STARS PLAY GRAND OLE COUNTRY HITS"

1. NAOMI (Al Tousaint)
2. FOGGY MOUNTAIN TOP (Carter)
3. KATY HILL
4. TENNESSEE WALTZ
(King-Stewart)
5. BIG DADDY
(John D. Loudermilk)



ELECTRONIC
STEREO
CCS-0136 e
WCRS 9906

SIDE 2

"GRAND OLE COUNTRY STARS PLAY GRAND OLE COUNTRY HITS"

1. BONAPARTE'S RETREAT
(Pee Wee King)
2. VAYA CON DIOS (May God Be With You)
(Russell-James-Pepper)
3. HOMER AND JETHRO BOOGIE
(Burns-Haynes-Atkins)
4. HOW D'YA DO
(Pollack-Iona) (arr. Byrd)
5. DEVIL'S DREAM

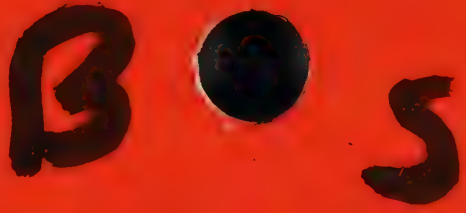
STEREOPHONIC

PREMIER

COUNTRY & WESTERN

MILLION SELLERS

33-1/3 RPM



LONG PLAYING

PRINTED IN U.S.A.

WOLVERTON MOUNTAIN
HE STANDS REAL TALL
IT'S A SIN
COLD AND LONELY
COLD DARK WATERS

PS 9012-A

A PRODUCT OF PREMIER ALBUMS INC., 1650 BROADWAY, NEW YORK, N. Y.

STEREOPHONIC

PREMIER

COUNTRY & WESTERN
MILLION SELLERS

33-1/3 RPM

LONG PLAYING

PRINTED IN U.S.A.

RS

RUBY ANN

DOES HE MEAN THAT MUCH TO YOU

BE SURE YOU KNOW

WORLD OF FORGOTTEN PEOPLE

FADED LOVE

PS 9012-B

A PRODUCT OF PREMIER ALBUMS, INC., 1650 BROADWAY, NEW YORK, N. Y.


POST
post records/more to come!!
1. HAVE YOU SEEN HER
Julio-Brian/BMI
The Chi-Lites
2. O-OH, CHILD
Duckstun-Kama Sutra/BMI
The Five Stairsteps
3. CHOICE OF COLORS
Camad Mus./BMI
Curtis Mayfield
4. WANT ADS
Gold Forever/BMI
Honey Cone
SIDE 1
POST 7209
STEREO
33 - 1/3
5. POLK SALAD ANNIE
Combine Mus. Corp./BMI
Tony Joe White
6. GIVE ME JUST A LITTLE MORE TIME
Julio-Brian Mus./BMI
Chairman of the Board
7. OH, HAPPY DAY
Kama-Rippa/ASCAP
Edwin Hawkins Singers
8. DRAGGIN' THE LINE
Big Seven Mus./BMI
Tommy James & Shondells
POST RECORDS
MADE IN U.S.A.
WDRQ-FM


POST
post records/more to come!!
WDRQ-FM
9. BRAND NEW KEY
Neighborhood/BMI
Melanie
10. NICE TO BE WITH YOU
Interior Mus./BMI
Gallery
11. IT'S YOUR THING
Triple 3 Mus./BMI
The Isley Brothers
12. GREEN-EYED LADY
Claridge Mus./ASCAP
Sugarloaf
SIDE 2
POST 7209
STEREO
33 - 1/3
13. COLOR HIM FATHER
Holly Bee Mus./BMI
The Winstons
14. VENUS
Skinny Zach/BMI
The Shocking Blue
15. PAPA'S GOT A BRAND NEW BAG
Lois Music/BMI
James Brown
16. BAND OF GOLD
Gold Forever/BMI
Freda Payne
POST RECORDS
MADE IN U.S.A.



PICKWICK INTERNATIONAL, INC.

side I

SDLP-288-A

STEREO Will play on any Phono - Hi-Fi or Stereo

33⅓ RPM

THE YANKEE DOODLE DANDY SONGS OF BROADWAY'S GEORGE M. COHAN

GIVE MY REGARDS TO BROADWAY
YANKEE DOODLE BOY
45 - MINUTES FROM BROADWAY
WHEN WE ARE M-A DOUBLE R-I-E-D
YOU'RE A GRAND OLD FLAG

Electronically Enhanced For Stereo Effect

Printed in U.S.A.



PICKWICK INTERNATIONAL, INC.

side 2
SDLP-288-B

STEREO Will play on any Phono - Hi-Fi or Stereo

33⅓ RPM

THE YANKEE DOODLE DANDY SONGS OF BROADWAY'S GEORGE M. COHAN

MARY'S A GRAND OLD NAME
HARRIGAN
NELLY KELLY I LOVE YOU
ALWAYS LEAVE THEM LAUGHING
SO LONG, MARY

Electronically Enhanced For Stereo Effect

Printed in U.S.A.

NEWT HINCKLEY

visits with

JOHN GOULD

at FRIENDSHIP BACK RIVER

Side 1
33⅓ RPM



NS-1249
(20563)

FRIENDSHIP ACADEMY

of FOLKLORE

Friendship, Maine

04547

NEWT HINCKLEY

visits with

JOHN GOULD

at FRIENDSHIP BACK RIVER

Side 2
33⅓ RPM

NS-1249
(20563)



FRIENDSHIP ACADEMY
of FOLKLORE
Friendship, Maine
04547

COMMUNION
COMMUNION, CYCLES,
CROSSCURRENTS

SIDE
A



UNIVERSAL LIBERATION ORCHESTRA

COMMUNION
SUNDAY MORNING BRIGHTLY,
WELLING, OVER NAM, MOTOR

SIDE
B

UNIVERSAL LIBERATION ORCHESTRA

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"ECHOES FROM THE VALLEY"

BILL DAVIS
and His Appalachian Dulcimer

SIDE ONE

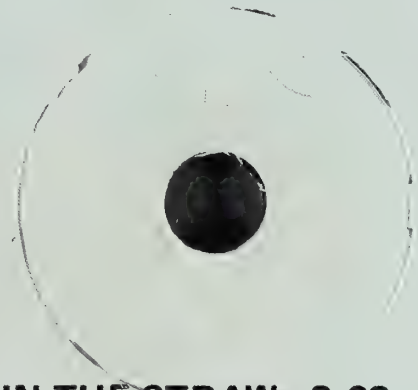


BWD 11-15-75
STEREO

1. OLD JOE CLARK 2:02
2. BALLAD OF JESSE JAMES 3:50
3. TOM DOOLEY 2:53
4. BEAUTIFUL BROWN EYES 2:15
5. AMAZING GRACE 3:53

"ECHOES FROM THE VALLEY"

BILL DAVIS
and His Appalachian Dulcimer



SIDE TWO

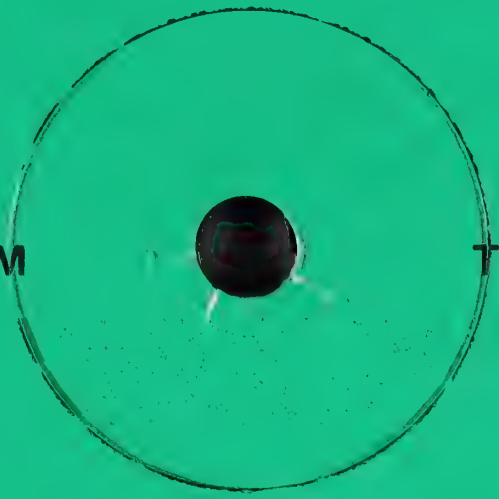
BWD 11-15-75
STEREO

1. TURKEY IN THE STRAW 2:02
2. GLORY TO HIS NAME 2:26
3. GOING DOWN THE ROAD FEELING BAD 2:35
4. SOLDIERS JOY 2:10
5. I'M THINKING TONIGHT OF MY BLUE EYES 2:57
6. BATTLE HYMN OF THE REPUBLIC 2:52

YOGA
FOR INTERMEDIATES

SIDE 1
33 1/3 RPM

202541
Time 18:45



BY RUTH BENDER

YOGA
FOR INTERMEDIATES

SIDE 2
33 1/3 RPM

202542
Time 18:30

BY RUTH BENDER

D. PAIVA

RECORDS

CARTAS DE DINIZ PAIVA
DINIZ PAIVA

33⅓ RPM
STEREO



LP-001
SIDE 1

CARTAS

DINIZ PAIVA

D. PAIVA

RECORDS

CARTAS DE DINIZ PAIVA
DINIZ PAIVA

33⅓ RPM
STEREO



LP-001
SIDE 2

CARTAS E ANEDOTAS

DINIZ PAIVA



ESTAMPAS QUITEÑAS

ERNESTO ALBAN

LP-12-157-A

2865-PRO-12

FABRICACION ORDENADA POR ERNESTO ALBAN - QUITO - PRODUCIDO POR ifesa GUAYAQUIL - ECUADOR

ESTAMPA QUITEÑA

EVARISTO DIPUTADO,

POR EL DEDO TRITURADO

c. j. a.

ESTAMPAS QUITEÑAS

ERNESTO ALBAN

LP-12-157-B

2866-PRO-12

FABRICACION ORDENADA POR ERNESTO ALBAN- QUITO

PRODUCIDO POR ifesa GUAYAQUIL - ECUADOR

ESTAMPA QUITEÑA

EVARISTO ECONOMISTA

c. j. a.

A SANDY SANDLIN SAMPLER

featuring
Jan Sutherland

and
Joyce Diamond

A.S.C.A.P.
SIDE ONE

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P.O. BOX 364
WOODLAND, CALIF.
95695
(916) 662-0695

A SANDY SANDLIN SAMPLER

featuring
Jan Sutherland

and
Joyce Diamond

A.S.C.A.P.
SIDE TWO

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WOODLAND, CALIF.
95695
(916) 662-0695

LARK ELLEN

RECORDS

Box 1333 — Redondo Beach, CA. 90278

MY RAGGEDY ANN
CARLO

STEREO

℗ 1975
Lark Ellen Records
© 1975
Lark Ellen Music

SIDE 1
EP-1109

1. MY RAGGEDY ANN (C. San Paolo-A. Buckner) 2:21
2. FOR THE BIRDS (C. San Paolo-A. Buckner) 2:03
3. I MISS YOU (A. Buckner-I. Buckner) 2:44
4. THE DEVIL CAN'T HURT ME 2:25
   (C. San Paolo-A. Buckner)
5. MY PROMISE TO YOU (Carlo San Paolo) 2:08
6. NAVAJO JOE (C. San Paolo-A. Buckner) 2:19
7. I COUNT HIS EVERY PROMISE 3:07
   (C. San Paolo-A. Buckner)
8. I'M AFRAID TO TAKE A CHANCE 1:54
   (C. San Paolo-A. Buckner)

All selections published by
Lark Ellen Music (ASCAP)

LARK ELLEN

RECORDS

Box 1333 — Redondo Beach, CA. 90278

MY RAGGEDY ANN

CARLO

STEREO

℗ 1975
Lark Ellen Records
© 1975
Lark Ellen Music

SIDE 2
EP-1109

1. ONE FROM TWO IS NOTHING 2:31
   (C. San Paolo-A. Buckner)
2. A COUNTRY BOY AND HIS GUITAR 2:53
   (C. San Paolo-A. Buckner)
3. LOVING IS BELIEVING (C. San Paolo-A. Buckner) 2:26
4. YOU DON'T BELONG HERE WITH HIM 2:04
   (C. San Paolo-A. Buckner)
5. RAINBOWS AND ROSES (C. San Paolo-A. Buckner) 2:28
6. YOU THE WOMAN & ME THE MAN 2:23
   (Carlo San Paolo)
7. TELL ME, WORLD 2:44
   (C. San Paolo-A. Buckner)

All selections published by
Lark Ellen Music (ASCAP)

RAINBOW MORNING MUSIC ALTERNATIVES

NAUGHTY SONGS FOR BOYS AND GIRLS

BY

BARRY LOUIS POLISAR

33 1/3 RPM
SIDE ONE



4878 A
stereo

1. THUMP THUMP THUMP
2. HEY JACK, WHAT'S IN THE SACK
3. YOU CAN'T SAY Psbpsbpsb ON THE RADIO
4. MY NAME IS HIRAM LIPSHLITZ (JR.)
5. WITH A GIGGLE AND A HUG AND TICKLE AND A KISS
6. THE MAN AND THE CHICKEN: A STORY
7. DON'T PUT YOUR FINGER IN YOUR NOSE
8. I CAN'T I CAN'T
9. MOM AND DAD ARE ALWAYS RIGHT
10. THEY SAID "EAT THE BROCCOLI."

℗ 1978
All Songs Are Copyright
By Barry Louis Polisar

RAINBOW MORNING MUSIC ALTERNATIVES

NAUGHTY SONGS FOR BOYS AND GIRLS

BY

BARRY LOUIS POLISAR

33 1/3
SIDE TWO



4878 B
stereo

1. NEVER COOK YOUR SISTER IN A FRYING PAN
2. A BRONTOSAURUS WITH BRONCHITIS
3. TYRANNOSAURUS NIX
4. MY MOTHER RAN AWAY TODAY
5. THE POETRY LESSON: A TRAGI-COMEDY
6. DO THIS, DO THAT
7. DAD SAYS THAT I LOOK LIKE HIM
8. LEROY IS A LATE BLOOMER
9. YOU'RE AS SWEET AS SUGAR ON A STICK
10. MARCHING SHOULDER TO SHOULDER

℗ 1978
All Songs Are Copyright
By Barry Louis Polisar


Jun King ©
RECORDS
BRENDA BYERS
and
THE NEIGHBORS FOUR
"LIVE AT MONTE'S"
SIDE ONE
SK-106 A
(22167)
WHAT ABOUT ME — DRIFT AWAY
ALABAMA JUBILEE
REST OF YOUR LIFE
GOOD NEWS
SUPER STAR
ROCKY TOP
BEHIND CLOSED DOORS — MAKE THE WORLD GO AWAY —
MISSING YOU — LONESOME ME —
JAMBALIA — HEY GOOD LOOKING
AUCTIONEER
SCULPTURED SOUND, INC., EDGEWATER, FLA.


Jun King©
RECORDS
BRENDA BYERS
and
THE NEIGHBORS FOUR
"LIVE AT MONTE'S"
SIDE TWO
SK-106 B
(22167)
MacARTHUR'S PARK
YELLOW RIBBON
HE AIN'T HEAVY (He's My Brother)
GLORY HALLELAJAH
I BELIEVE IN MUSIC
BYE-BYE BLACK BIRD — BILL BAILY —
YES SIR THAT'S MY BABY — MA
(He's Making Eyes At Me) — MOUNTAIN DEW —
JUST BECAUSE — AMERICA
FREEDOM STAR
UNITED WE STAND
SCULPTURED SOUND, INC., EDGEWATER, FLA.

"IT'S A GREAT LIFE!"

THE CERTAIN SOUNDS

Directed By
JOHN GUSTAFSON

WR 4834
33⅓ RPM

SIDE 1
STEREO

1. IT'S A GREAT LIFE (2:55)
2. I'LL NEVER FALL IN LOVE AGAIN (2:24)
3. MUSIC OF THE WORLD A TURNIN' (3:14)
4. THIS BOY'S (GAL'S) IN LOVE (3:01)
5. THE IMPOSSIBLE DREAM (2:53)
6. WHAT'S MORE AMERICAN (3:04)

"IT'S A GREAT LIFE!"

THE CERTAIN SOUNDS

Directed By
JOHN GUSTAFSON

WR 4834
33⅓ RPM



SIDE 2
STEREO

1. I LOOKED FOR LOVE (3:01)*
2. A QUIET PLACE (2:20)*
3. IF YOU ONLY TRY (2:40)*
4. Medley: GOD DID A WONDERFUL THING FOR ME
GOD IS LOVE, SOMEBODY BIGGER THAN YOU AND I
GOD IS ALIVE (14:28)

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ATLANTIS
GETTIN' IT DONE
J. D. Frye
ATL-5726
SIDE A
(NR10464-1)
Engineered by
Art Calaman
STEREO
Produced by
J. D. Frye
Arranged by
J. D. Frye &
Art Calaman
1. DON'T PLAY WITH ME 3:32
(J. D. Frye) King Soma Music, BMI
2. FOR YOUR LOVE 3:30
(Ed Townsend)
3. BUT IT'S ALRIGHT 3:10
(J. J. Jackson)
4. SIXTEEN CANDLES 2:44
(The Crests)
5. RHYTHM OF THE RAIN 3:14
(The Cascades)


ATLANTIS
GETTIN' IT DONE
J. D. Frye
ATL-5726
SIDE B
(NR10464-2)
Engineered by
Art Calaman
STEREO
Produced by
J. D. Frye
Arranged by
J. D. Frye &
Art Calaman
1. THE WAY YOU LOOK TONIGHT 3:08
(The Jarmels)
2. DANCE WHAT YOU FEEL 2:57
(J. D. Frye) King Soma Music, BMI
3. HIS NOTHING IS MY EVERYTHING 3:25
(J. D. Frye) King Soma Music, BMI
4. GIMME A LITTLE SIGN 3:36
(Brenton Wood)
5. I'LL BE BACK 2:24
(The Beatles)

Falose O EUGÈNE

PYTON'S

RECORDS

GROUPE
SECOURS D' EN HAUT
Maestro Roosevelt Bernard

Face 1
33 1/3 RPM



DC-003
STEREO
1983

1-QUE TON REGNE VIENNE 5:08
Paroles et Mus. de Roosevelt Bernard
2- KRIS SE LA VI 4:32
Paroles et Mus. de R. Bernard
Voix: Celine Pyton et R. Bernard
3-GIN LA JOUA 5:59
Paroles et Musique de
Jn. Claude Charles

4-O ALLELUIA 4:03
Paroles et Musique de R. Bernard

PYTON'S

RECORDS

GROUPE
SECOURS D' EN HAUT
Maestro Roosevelt Bernard

Face 2
33 1/3 RPM

DC-003
STEREO
1983

1-JESUS EST LE CHEMIN 6:22
Paroles et Mus. de R. Bernard
2-SI NAN JESUS 7:18
Paroles et Mus de R. Bernard
3-O MOIN VLE ALE 6:34
Poroles et Mus de R. Bernard


DORCEANT'S
RECORDS
FRERES PARENT
• Baiser De Paix •
PHD-1029
℗ 1984
SIDE I
STEREO
33 1/3 RPM
1.-BAISER DE PAIX 7.3
2.-LA VIE JODIA 5.6
3.-NIZE PITIT BON DIEU 4.43
(Rayon De L'Espoir)
All Rights Reserved Dorceant's Quality Radio & T.V., Inc.- 181 N.E. 54 St.- Phone:(305)754-7571


DORCEANT'S
RECORDS
RAYON DE L'ESPOIR
• Problem Pep Haitien •
PHD-1029
℗ 1984
SIDE II
STEREO
33 1/3 RPM
1.-LA KAY NOU PRALE 5.30
2.-HAITI RESUSCITE 7.40
3.-PROBLEM PEP HAITIEN 5.56
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CHIMERA

COMING INTO COLOR

1

PRODUCER: CHIMERA
ENGINEER: TOM SOARES

EAST WING PRODUCTIONS

STEREO
33 1/3

HOLD BACK 3:26
(J. Guertin, M. Ladd)

JODI 3:13
(M. Ladd)

Mastered and Manufactured at NEW KINGDOM
for J.R.M. RECORDS

ALL SELECTIONS BMI

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CHIMERA

COMING INTO COLOR

2

PRODUCER: CHIMERA
ENGINEER: TOM SOARES

EAST WING PRODUCTIONS

STEREO
33 1/3

MILLION MILES 3:37
(J. Miles, M. Ladd)

LONELY 3:15
(M. Ladd)

Mastered and Manufactured at NEW KINGDOM
for J.R.M. RECORDS

ALL SELECTIONS BMI

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RAINBOW MORNING MUSIC ALTERNATIVES

I EAT KIDS
AND OTHER SONGS FOR REBELLIOUS CHILDREN

by

Barry Louis Polisar

1. He Eats Asparagus, Why Can't You Be That Way
2. I'm A 3-Toed, Triple Eyed, Double Jointed Dinosaur

Side 1
33 1/3 RPM

Stereo
4347A

3. I Don't Brush My Teeth And I Never Comb My Hair
4. My Dentist Is An Awfully Nice Man
5. I Eat Kids
6. I Need You Like A Doughnut Needs A Hole
7. I Never Did Like You Anyhow
8. To Mommy
9. Shut Up In The Library
10. I Don't Believe You're Going To The Bathroom

℗ 1975
All Songs Are Copyright
By Barry Louis Polisar

RAINBOW MORNING
MUSIC ALTERNATIVES

I EAT KIDS
AND OTHER SONGS FOR REBELLIOUS CHILDREN

by

Barry Louis Polisar

1. I Sneaked Into The Kitchen In the Middle Of The Night

Side 2
33 1/3 RPM

Stereo
4347B

2. Fred
3. I Got A Teacher, She's So Mean
4. Me And You
5. Giggle Tickle Fiddle Little Wiggle Around
6. When Suzie Sneezed
7. My Friend Jake
8. Early Sunday Morning
9. Louder

℗ 1975
All Songs Are Copyright
By Barry Louis Polisar


CHESS RECORDS
THE MOMENTS
COLLECTOR'S ADDITION VOL. I
1. LOVE ON A TWO STREET 3:30
(Sylvia Robinson, B. Keyes)
Gambi Music Inc. (BMI)
2. SEXY MAMA 8:36
(Sylvia Robinson, H. Ray, A. Goodman)
Gambi Music Inc. (BMI)
CH-91502-A
(VID-316-A)
SIDE A
3. GIRLS 3:07
(H. Ray, A. Goodman, V. Dodson)
Gambi Music Inc. (BMI)
4. I COULD HAVE LOVED YOU 4:26
(Carol Bayer-Sager, B. Roberts, B. Midler)
Unichappell Music/Begonia Melodies
Fedora Music (BMI)
5. LOOK AT ME I'M IN LOVE (ENGLISH)
(A. Goodman, H. Ray, W. Morris) 3:02
Gambi Music Inc. (BMI)
PRODUCED BY SYLVIA ROBINSON
(SYLVIA INC.)
℗ © 1984
CHESS RECORDS
96 West Street, Englewood New Jersey, 07631
A Division of Sugar Hill Record, Ltd.
MFG. & DIST. BY MCA DIST. CORP. UNIVERSAL CITY, CALIF. 91608

CHESS RECORDS

THE MOMENTS
COLLECTOR'S ADDITION VOL. I

1. LOOK AT ME I'M IN LOVE (FRENCH)
(A. Goodman, H. Ray, W. Morris, L.O.ST Armand)
Gambi Music Inc. 3:03 (BMI)
2. I DO 3:10
(K. Ruffin) Gambi Music Inc. (BMI)

CH-91502-B
(VID-317-B)

SIDE B

3. I DON'T WANNA GO 4:03
(Carol Bayer-Sager, B. Roberts, B. Midler)
Unichappell Music/Begonia
Melodies Fedora Music (BMI)
4. NOT ON THE OUTSIDE 4:20
(Sylvia Robinson, L. Roberts)
Gambi Music Inc. (BMI)
5. WITH YOU 3:41
(Carol Bayer-Sager, K. Ascher)
Unichappell Music/Begonia
Melodies Aschkan Music (BMI)

℗ © 1984
CHESS RECORDS

A Division of Sugar Hill Record, Ltd. 96 West Street, Englewood New Jersey, 07631
MFG. & DIST. BY MCA DIST. CORP. UNIVERSAL CITY, CALIF. 91608


polydor
STEREO
ROY AYERS
VIRGO RED
SIDE 1
PD-6016
(PD 6016 A)
(2391 094)
1. BROTHER LOUIE (6:06)
2. VIRGO RED (2:59)
3. I AM YOUR MIND (6:12)
4. THE MORNING AFTER (4:35)
℗ 1973 Polydor Incorporated
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N. Y.


Polydor
STEREO
ROY AYERS
VIRGO RED
SIDE 2
PD-6016
(PD 6016 B)
(2391 094)
1. LOVE FROM THE SUN (2:43)
2. IT'S SO SWEET (4:21)
3. GIVING LOVE (4:25)
4. DES NUDO SOUL (4:52)
℗ 1973 Polydor Incorporated
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.


ARISTA
AB 4208
(AB 4208 SA)
℗ 1978 ARISTA
RECORDS, INC.
SIDE 1
33⅓ RPM
BREAKWATER
BREAKWATER
1. WORK IT OUT (5:46)
(K. Williams, Jr.)
2. YOU KNOW I LOVE YOU (4:41)
(Greg Scott)
3. UNNECESSARY BUSINESS (5:48)
(K. Williams, Jr., G. Robinson, Jr., Greg Scott)
4. NO LIMIT (4:17)
(Len Ron Hanks, Zane Grey)
PRODUCED BY RICK CHERTOFF
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violation of applicable laws.
Manufactured by Arista Records, Inc., 6 W. 57th St., N.Y., N.Y. 10019


ARISTA
AB 4208
(AB 4208 SB)
℗ 1978 ARISTA
RECORDS, INC.
SIDE 2
33⅓ RPM
BREAKWATER
BREAKWATER
1. THAT'S NOT WHAT WE CAME HERE FOR (3:41)
(D. Bugatti, F. Musker)
2. FEEL YOUR WAY (4:32)
(K. Williams, Jr.)
3. DO IT TILL THE FLUID GETS HOT (4:18)
(K. Williams, Jr., L. Gilmore, V. Garnell, G. Robinson, Jr., G. Scott, S. Green, J. Braddock)
4. FREE YOURSELF (3:56)
(K. Williams, Jr.)
PRODUCED BY RICK CHERTOFF
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Manufactured by Arista Records, Inc., 6 W. 57th St., N.Y., N.Y. 10019


polydor
STEP IN TO OUR LIFE
ROY AYERS/WAYNE HENDERSON
PD-1-6179
PD-1-6179 A
SIDE 1
2391 380
1. HEAT OF THE BEAT 7:06
(W. Henderson/R. Flowers)
2. FOR REAL 3:50
(R. Flowers)
3. GIVE IT TO ME 3:25
(R. Flowers)
4. OOH BABY* 5:37
(R. Ayers)
Produced by Roy Ayers, Ro-Ayer Production
Company, and Wayne Henderson
At Home Productions - All Good Music
Starts At Home
All selections BMI except * ASCAP
℗ 1978 POLYDOR INCORPORATED
MANUFACTURED BY POLYDOR INCORPORATED/810 SEVENTH AVENUE/NEW YORK N.Y. 10019


polydor
STEP IN TO OUR LIFE
ROY AYERS/WAYNE HENDERSON
PD-1-6179
PD-1-6179 B
SIDE 2
2391 380
1. STEP IN TO OUR LIFE 5:30
(W. Henderson)
2. LOVERS SHOULD ALWAYS BE TOGETHER 6:31
(W. Allen)
3. NO DEPOSIT NO RETURN* 2:44
(R. Ayers)
4. TAKE YOUR FUNKY MIND TO THE DISCO 3:33
(W. Henderson)
5. SWARTE 2:48
(W. Henderson)
Produced by Roy Ayers, Ro-Ayer Production
Company, and Wayne Henderson
At Home Productions - All Good Music
Starts At Home.
All selections BMI except * ASCAP
℗ 1978 POLYDOR INCORPORATED
MANUFACTURED BY POLYDOR INCORPORATED/810 SEVENTH AVENUE/NEW YORK N.Y. 10019

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PHILIPS

9286 143		33⅓	STEREO
All titles Francis, Day & Hunter		9286 143.1 Made in England	1

Record 1 of a 2 record set - No. 6625 022

℗ 1976 PHONOGRAM LTD.

"ONE MAN SHOW"

1. UNLUCKY UNCLE ARTHUR (Harding)
2. IRWELL DELTA BLUES (Harding)
3. THE CRUMPSALL CREAM CRACKER CORNED BEEF KAMAKAZI CUBS GO TO CAMP (Harding)
4. ARNOLD MY FROG (Pamela Dolman's Song) (Harding)

MIKE HARDING

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PHILIPS

9286 143	33 1/3	STEREO
All titles Francis, Day & Hunter	9286 143.2 Made in England	2

Record 1 of a 2 record set - No. 6625 022

℗ 1976 PHONOGRAM LTD.

"ONE MAN SHOW"

1. JIMMY SPOONS (Harding)
2. BEAKY KNUCKLEWART (Harding)
3. TALKING BLACKPOOL BLUES (Harding)

MIKE HARDING

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PHILIPS

9286 144	33 1/3	STEREO
All titles Francis, Day & Hunter except 2.Chappell & Co.	9286 144.1 Made in England	1

Record 2 of a 2 record set - No. 6625 022

℗ 1976 PHONOGRAM LTD.

"ONE MAN SHOW"

1. TOP OF THE POPS (Harding)
2. KING COTTON (Harding)
3. THE WEDDING AT 18 CLEGG STREET (Harding)
4. POLKA OFF (Harding)

MIKE HARDING

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PHILIPS

9286 144	33 1/3	STEREO
All titles Francis, Day & Hunter	9286 144.2 Made in England	2

Record 2 of a 2 record set - No. 6625 022

℗ 1976 PHONOGRAM LTD.

"ONE MAN SHOW"

1. POLKA ON (Harding)
2. MY DAD THE WEATHER MAN (Harding)
3. THE BOGEY MAN (Harding)
4. NAPOLEON'S RETREAT FROM WIGAN (Harding)
5. DOWN OUR STREET (Trad. arr. Harding)

MIKE HARDING

PAUL FRANKI

STEREO

SIDE -1

COMEDY

PAUL FRANKI

STEREO

SIDE - 2

1- I' VE GOT TO BE ME
2- STRANGERS IN THE NIGHT
3- FLY ME TO THE MOON
4- MY WAY

"WHAT ARE YOU DOING THE REST OF YOUR LIFE"

JAYE P. MORGAN



beverly hills

1.	WHAT ARE YOU DOING THE REST OF YOUR LIFE (Legrand-Bergman-Bergman)	2:18
2.	APPLAUSE (Strouse-Adams)	2:20
3.	WHERE ARE YOU (Adamson-McHugh)	3:56
4.	BILLY SUNSHINE (Taylor-Gorgoni)	2:36
5.	HE'S TOO GOOD TO ME (Williams-Nichols)	3:04

Arr. and Cond. by Jack Smalley
(except selection 3)
Produced by Ron Kramer

beverly hills record company, inc • 9336 w. washington blvd • culver city, california 90230

"WHAT ARE YOU DOING THE REST OF YOUR LIFE"

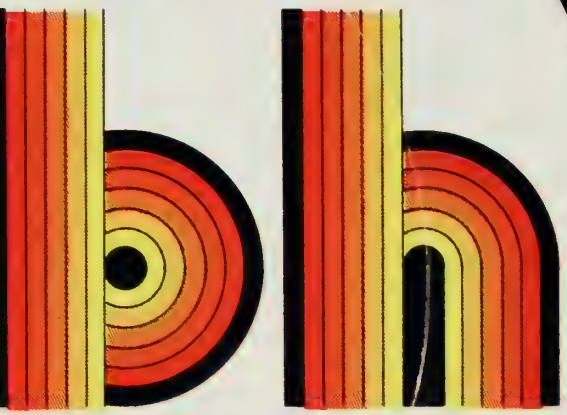
JAYE P. MORGAN

STEREO

2

BHS-24

(BHR-3643)



beverly hills

1.	DO YOU REALLY HAVE A HEART (Williams-Nichols)	2:54
2.	JUST YOU, JUST ME (Greer-Klages)	2:02
3	LOVE OF A GENTLEMAN (A. Harvey)	3:08
4.	LOVE YOUR MAGIC SPELL IS EVERYWHERE (Goulding-James)	2:55
5.	YOU ARE MY LUCKY STAR (Brown-Freed)	2:21
6.	I'VE GOT AN AWFUL LOT OF LOSING YOU TO DO (C. Young-L. Crane)	2:28

Arr. and Cond. by Jack Smalley
(except selectons 2, 4 & 5)
Produced by Ron Kramer

beverly hills record company, inc • 9336 w. washington blvd • culver city, california 90230

THE KIDS
FROM THE BRADY BUNCH



℗ 1972

PAS-6037
Side 1
PAS-6037-A
STEREO

1. LOVE ME DO 2:02
(J. Lennon-P. McCartney)
2. IT'S A SUNSHINE DAY 2:29
(S. McCarthy)
3. KEEP ON 2:31
(J. Mills-T. Jenkins)
4. BEN (D. Black-W. Scharf) 2:38
5. PLAYIN' THE FIELD 2:29
(B. Neary-J. DiMuro)

Produced by Jackie Mills for
Wednesday's Child Productions
Arranged by Al Capps

PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK 10023

THE KIDS
FROM THE BRADY BUNCH



℗ 1972

PAS-6037
Side 2
PAS-6037-B
STEREO

1. CANDY (SUGAR SHOPPE) 2:10
(G. Rogalski-J. E. Lindvald)
2. IN NO HURRY (T. Dancy-C. Fairchild) 2:32
3. SATURDAY IN THE PARK 2:42
(R. Lamm)
4. MERRY-GO-ROUND 1:55
(B. Neary-J. DiMuro)
5. YOU NEED THAT ROCK 'N ROLL 2:45
(D. Hull)
6. DRUMMER MAN 2:08
(J. Mills-D. Janssen)

Produced by Jackie Mills for
Wednesday's Child Productions
Arranged by Al Capps

PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK 10023

DAVID WEST
IN THE 80's
TROPICAL RECORDS

P.O. Box 2076
DeLand, Florida 32720

33 1/3 RPM Stereo
Allson Music, ASCAP

SIDE ONE
Record No. 219
40627

1. NIGHT SOUNDS - 3:27
(Klepert)
2. SOUL JIVE - 2:03
(Sullivan/Sollinger)
3. I'LL TRY TO FORGET TO REMEMBER - 3:14
(Flint)
4. THE MAN FROM NOWHERE - 2:29
(Smith)
5. LAUGH, CRYBABY, LAUGH - 3:12
(Sullivan/Sollinger)
6. HOPSCOTCH - 2:38
(Sullivan/Sollinger)

DAVID WEST
IN THE 80's
TROPICAL RECORDS

P.O. Box 2076
DeLand, Florida 32720

33 1/3 RPM Stereo
Allson Music, ASCAP

SIDE TWO
Record No. 219
40628

1. ME, THE DEVIL AND LUCY BROWN - 3:20
(Richards/Hutchinson)
2. FUNNY - 3:40
(Halpin)
3. FACE THE MUSIC - 2:39
(Madden/Farley)
4. MAKE YOUR MIND UP - 2:34
(Beauchamp/Florence)
5. MY LITTLE ANGEL - 2:40
(McCarthy)
6. I'VE GIVEN YOU ALL THAT I'VE GOT - 3:08
(Lang)


OLD HAT
UNCLE DOG
MCA RECORDS
MCA-302
MCA 15
Side 1
1. RIVE
(D
2. MOVIE TI
(David
3. OLD HAT
(David Skinner)
4. BOOGIE WITH ME 2:45-ASCAP
(David Skinner)
5. WE GOT TIME 5:35-ASCAP
(David Skinner)
ALL TRACKS PUBLISHED BY UPFALL MUSIC CORP. - ASCAP
PRODUCED BY BOB POTTER
Engineered By Diga At Island Studios
AN IMP PRODUCTION
RECORDED IN ENGLAND
℗ 1973 MCA RECORDS, INC.
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OLD HAT
UNCLE DOG
MCA RECORDS
MCA-302
MCA 16
Side 2
1. SMOKE
(David
2. a.) I'LL BE YOUR BABY TONIGHT 3:46-ASCAP
(Bob Dylan)
b.) MYSTERY TRAIN* 4:29-BMI
(Sam Phillips-Herman Parker, Jr.)
3. LOOSE ME 5:00-ASCAP
(David Skinner)
ALL TRACKS PUBLISHED BY UPFALL MUSIC CORP. - ASCAP
EXCEPT: *HI-LO MUSIC, INC. - BMI
**DWARF MUSIC - ASCAP
PRODUCED BY BOB POTTER
Engineered By Diga At Island Studios
AN IMP PRODUCTION
RECORDED IN ENGLAND
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PRESTIGE
KENNY BURRELL
OJC-019
(P-7088)
SIDE 1
1. DON'T CRY BABY 8:46
(Johnson-Unger-Bernie)
publ. unknown
2. DRUMBOOGIE 9:14
(Krupa-Eldridge)
Cromwell Music-ASCAP
(OJC-019-A)
LONG PLAYING MICROGROOVE


PRESTIGE
KENNY BURRELL
OJC-019
(P-7088)
SIDE 2
1. STRICTLY CONFIDENTIAL 6:25
(Powell) publ. unknown
2. ALL OF YOU 6:17
(Cole Porter) Chappell & Co.-ASCAP
3. PERCEPTION 6:05
(Edward Green) Blanchris Music-BMI
(OJC-019-B)
LONG PLAYING MICROGROOVE


WHITFIELD RECORDS
METHOD TO THE MADNESS
UNDISPUTED TRUTH
Produced by Norman Whitfield
Arranged by Paul Riser and Norman Whitfield
WH 2967
SIDE 1
1. COSMIC CONTACT 3:50
(Norman Whitfield) May Twelfth/Warner-Tamerlane Pub. Corp.-BMI
2. METHOD TO THE MADNESS 3:55
(Norman Whitfield) May Twelfth/Warner-Tamerlane Pub. Corp.-BMI
3. SUNSHINE 5:12
(Norman Whitfield) Stone Diamond Music Corp.-BMI
4. YOU + ME = LOVE 11:10
(Norman Whitfield) Stone Diamond Music Corp.-BMI
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Whitfield Record Corp., Manufactured and Distributed by Warner Bros. Records Inc. Made in U.S.A.


WHITFIELD RECORDS
METHOD TO THE MADNESS
UNDISPUTED TRUTH
Produced by Norman Whitfield
Arranged by Paul Riser and Norman Whitfield
WH 2967
SIDE II
1. HOLE IN THE WALL 3:20
(Norman Whitfield/Rochelle Runnells)
May Twelfth/Warner-Tamerlane Pub. Corp.-BMI
2. LOOSE 3:21
(Norman Whitfield/Rochelle Runnells)
May Twelfth/Warner-Tamerlane Pub. Corp.-BMI
3. LIFE AIN'T SO EASY 3:57
(Norman Whitfield) Stone Diamond
Music Corp.-BMI
4. TAKE A VACATION FROM LIFE (AND VISIT
YOUR DREAMS) 4:30
(Norman Whitfield/John McGhee)
Stone Diamond Music Corp.-BMI
5. LET'S GO DOWN TO THE DISCO 9:10
(Norman Whitfield) Stone Diamond
Music Corp.-BMI
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J DILLA ANTHEM
THIS SIDE
1. Anthem feat. Frank N Dank 2.50
2. Anthem Instrumental 2.50
3. Anthem A Cappella feat. Frank N Dank 2.49
OTHER SIDE
4. Trucks 3.49
5. Trucks Instrumental 3.49
6. Trucks (Dilla's Original Mix) 4.15
All songs produced by J Dilla
Anthem by J. Yancey, F. Bush, D. Harvey
Anthem Inst. & Trucks by J. Yancey
PAY JAY PRODUCTIONS PJ001-A
PAY JAY


J DILLA
D
ANTHEM ★ TRUCKS


Kathei
Jaque
MGM
ULTIMATE SPINACH
STEREO
Side 1
SE4518
1. EGO TRIP—3:15
2. SACRIFICE OF THE MOON—3:45
3. PLASTIC RAINCOATS/HUNG-UP MINDS—2:54
4. (Ballad of The)
HIP DEATH GODDESS—8:18
All Selections Comp. By Ian Bruce-Douglas
All Selections Publ. By Interval Music—BMI
Prod. By Alan Lorber
For Alan Lorber Prod.
MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.



MGM

ULTIMATE SPINACH

STEREO

Side 2

SE4518

1. YOUR HEAD IS REELING—3:39
2. DOVE IN HAWKS CLOTHING—3:55
3. BAROQUE #1—4:46
4. FUNNY FREAK PARADE—2:36
5. PAMELA—3:09

All Selections Comp. By Ian Bruce-Douglas
All Selections Publ. By Interval Music—BMI
Prod. By Alan Lorber
For Alan Lorber Prod.

Kathi's League

MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.


SP 7217
SIGNPOST
STEREO
SIDE ONE
℗ 1971
SIGNPOST
THE ENGLISH CONGREGATION
SOFTLY WHISPERING I LOVE YOU
DIST. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.


SIGNPOST
SP 7217
STEREO
SIDE TWO
THE ENGLISH CONGREGATION
SOFTLY WHISPERING I LOVE YOU.
DIST. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.

THE ELECTRIC INDIAN
"KEEM-O-SABE"



UNITED ARTISTS
RECORDS

UAS 6728
SIDE 1
STEREO

1. KEEM-O-SABE (ASCAP)
2. I HEARD IT THROUGH THE GRAPEVINE (BMI)
3. SPINNING WHEEL (BMI)
4. STORM WARNING (BMI)
5. RAIN DANCE (BMI)

Prod. for Marmaduke, Inc. by Len Barry
In Cooperation with John Madara Ent., Inc.

UNITED ARTISTS RECORDS, INC., A TRANSAMERICA CORPORATION, NEW YORK, N.Y. 10019 • MADE IN U.S.A.

THE ELECTRIC INDIAN
"KEEM-O-SABE"



UNITED ARTISTS
RECORDS

UAS 6728
SIDE 2
STEREO

1. GERONIMO (BMI)
2. ONLY THE STRONG SURVIVE (BMI)
3. MY CHERIE AMOUR (BMI)
4. WHAT DOES IT TAKE TO WIN YOUR LOVE (BMI)
5. 1-2-3 (BMI)

Prod. for Marmaduke, Inc. by Len Barry
In Cooperation with John Madara Ent., Inc.

UNITED ARTISTS RECORDS, INC., A TRANSAMERICA CORPORATION, NEW YORK, N.Y. 10019 • MADE IN U.S.A.


mercury
mercury
YELLO
884-930-1
SIDE 1
STEREO
2-58817
76
0 42288-4930-1 3
OH YEAH (DANCE MIX) (6:25)
(Blank-Meier)
Produced by Yello
Neue Welt Musikverlag GmbH Corp. (Admin. by W.B. Music) (ASCAP)
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mercury
mercury
YELLO
884-930-1
SIDE 2
STEREO
BS
76
0 422-884930-1
OH YEAH (3:05)
(Blank-Meier)
Produced by Yello
OH YEAH (INDIAN SUMMER MUSIC) (5:30)
(Blank-Meier)
Produced by Yello
Neue Welt Musikverlag GmbH Corp. (Admin. by W.B. Music) (ASCAP)
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THE DOOBIE BROTHERS

Produced by Ted Templeman
Engineered by Don Landee
A Jim Burgess Mix

PROMOTIONAL COPY
W-8778

SIDE 1
12" STEREO

WHAT A FOOL BELIEVES • 5:31

(Michael McDonald / Kenny Loggins)

Published by Snug Music - BMI /
Milk Money Music - ASCAP

From the Warner Bros. Album BSK 3193
MINUTE BY MINUTE

℗1978 Warner Bros. Records Inc.
a Warner Communications Company

Warner Bros. Records Inc. • 3300 Warner Boulevard, Burbank, California 91510 • Made in U.S.A.
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Records Inc. • 3300 Warner Boulevard, Burbank, California 91510 • Made in U.S.A. • Warner Bros.
MICHAEL McDONALD
Produced by Ted Templeman & Lenny Waronker
PROMOTIONAL COPY
W-8778
SIDE 2
12" STEREO
1. I KEEP FORGETTIN' • 3:42
(Michael McDonald / Ed Sanford)
2. YA MO B THERE • 6:30
(J. Ingram / M. McDonald / R. Temperton / Q. Jones)
©1983 Warner Bros. Records Inc.
a Warner Communications Company
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monitor
MUSIC OF THE WORLD
OUR ROCK AND OUR REDEEMER
33⅓ RPM
MICROGROOVE
SIDE ONE
MFS 720
1. SIM SHALOM 2:50
(David Koffman, ASCAP)
2. EYFO HEYM KOL AVOTEYNU 3:25
(H. Hesser — S. Kraus)
3. V'TAHER LIBEYNU 3:37
(David Koffman, ASCAP)
4. EYTZ CHAYIM HEE 2:50
(Music: Ron Isaacs;
Voc. arr.: Marv Rosen)
5. LO YISA GOY 2:40
(David Koffman, ASCAP)
6. SHARM EL SHEIKH 2:55
(A. Ettinger-R. Gabay)
THE VOICES FOUR
STEREO
Unauthorized Public Performance or Copying Prohibited • Made in U.S.A. • Monitor International Corporation N.Y.


monitor
MUSIC OF THE WORLD
OUR ROCK AND OUR REDEEMER
1. SHABBAT SHALOM (Excerpts from a Friday Evening Rock Service) 14:00
(David Koffman, ASCAP)
33⅓ RPM
MICROGROOVE
SIDE TWO
MFS 720
a) Mah Tovu
L'chu N'Ran'nah
Arbaim Shanah
b) V'Shamru
c) L'cha Dodi
Shomor V'zachor
Mikdash Melech
Boi V'shalom
d) Eydo-techa Ne'emnu M'od
e) Bar'chu
2. YERUSHALAYIM SHEL ZAHAV 4:38
(Naomi Shemer)
THE VOICES FOUR
STEREO
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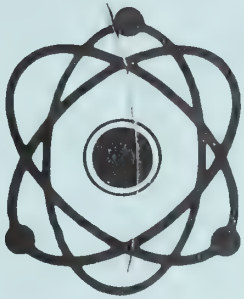
Wellington Records®

SIDE 1

Galaxies IV
Don't Lose Your Mind

The Pastels
'cause I Love You





The Baroques
I Will Not Touch You

Better Sweet
Like The Flowers

Count and the Colony
Can't You See

The Marauders
Nightmare

The Barracuda
The Dance At St. Francis

Wellington Records ®

SIDE 2

West Minist'r
Bright Lights, Windy City

Hopi and the Beau Heems
I Missed My Cloud



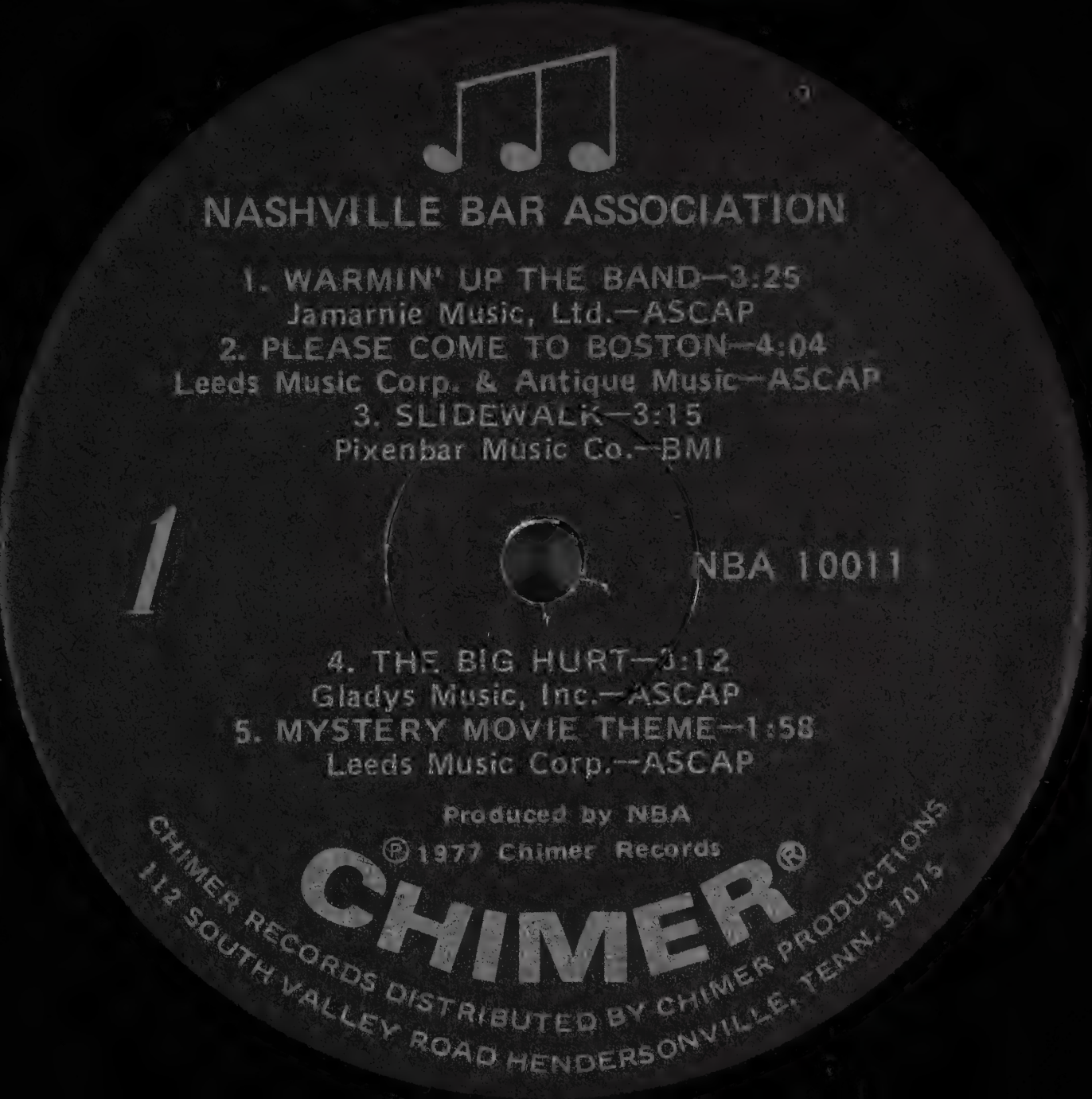
The Mystic Tide
Mytery Ship

The Troyes
Help Me Find Myself

The Continental Co-ets
I Don't Love You No More

The Baroques
Remember

The Troyes
Love Comes, Love Dies



NASHVILLE BAR ASSOCIATION

1. WARMIN' UP THE BAND—3:25
Jamarnie Music, Ltd.—ASCAP
2. PLEASE COME TO BOSTON—4:04
Leeds Music Corp. & Antique Music—ASCAP
3. SLIDEWALK—3:15
Pixenbar Music Co.—BMI

1

NBA 10011

4. THE BIG HURT—3:12
Gladys Music, Inc.—ASCAP
5. MYSTERY MOVIE THEME—1:58
Leeds Music Corp.—ASCAP

Produced by NBA

℗ 1977 Chimer Records

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NASHVILLE BAR ASSOCIATION

1. DEVIL'S DREAM—2:21
Arr. Russ Hicks-Pixenbar Music Co.—BMI
2. THE AIR THAT I BREATHE—3:42
Landers & Roberts Music—ASCAP
3. HORN ON THE COB—2:50
Pixenbar Music Co.—BMI

2

NBA 10011

4. EL GATO DIABLO (Devil Cat)—2:33
Pixenbar Music Co.—BMI
5. GHOST RIDERS IN THE SKY—4:30
E.H. Morris and Company, Inc.—ASCAP

Produced by NBA

℗ 1977 Chimer Records

CHIMER®

CHIMER RECORDS DISTRIBUTED BY CHIMER PRODUCTIONS
112 SOUTH VALLEY ROAD HENDERSONVILLE, TENN. 37075

Harmony
SHOWCASE
RECORDS

LOVER'S QUESTION

KATHY KAYSA

SIDE ONE
770607

STEREO
33 1/3

1. LOVER'S QUESTION 2:30
2. I DON'T LIKE TO SLEEP ALONE 2:27
3. LITTLE BY LITTLE 2:10
4. DOWN FROM DOVER 3:26
5. HOLY COW 2:49


Harmony
SHOWCASE
RECORDS
LOVER'S QUESTION
KATHY KAYSA
SIDE TWO
770607
STEREO
33 1/3
1. BE YOUR BABY TONIGHT 2:56
2. GIRL OF YESTERDAY 3:18
3. HERE I AM 2:48
4. SINCE I FELL FOR YOU 2:33
5. MIDNIGHT TRAIN 3:37



LOST LAKE ARTS

Side One
Stereo LLA 83A

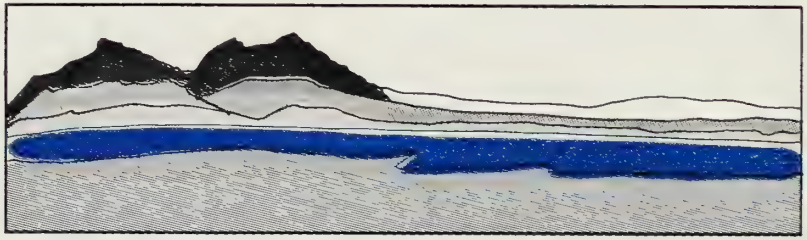
Produced by
William Ackerman

ROBBIE BASHO

Art of the Acoustic Steel String Guitar 6 & 12

1. THE GRAIL AND THE LOTUS * (6:36)
2. CATHEDRALS ET FLEUR DE LIS * (7:00)
3. PASHA II (6:33)
4. A STUDY FOR STEEL STRING (2:59)
5. ACKERMAN SPECIAL (1:16)
6. APRES MIDI AMERICAN (1:56)

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* Hodolog Music BMI



LOST LAKE ARTS

Side Two
Stereo LLA 83B

Produced by
William Ackerman

ROBBIE BASHO

Art of the Acoustic Steel String Guitar 6 & 12

1. VARIATIONS ON GRIEG (5:02)
2. SCOTTISH RITES (4:38)
3. PAVAN INDIA (7:11)
4. VARIATIONS ON EZUMI (4:03)
5. VARIATIONS ON CLAIR DE LUNE (3:36)

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abc
RECORDS
EDEN'S CHILDREN
ABCS-624-A
Side 1
33⅓ RPM
STEREO
1. KNOCKED OUT
(Music, Music, Music, Inc.—ASCAP) 3:13
2. GOODBYE GIRL
(Azure Music—ASCAP) 3:17
3. IF SHE'S RIGHT
(Azure Music—ASCAP) 2:31
4. I WONDER WHY
(Music, Music, Music, Inc.—ASCAP) 3:25
5. STONE FOX (Azure Music—ASCAP) 3:00
6. MY BAD HABIT
(Azure Music—ASCAP) 2:16
All Written by Richard Schamach
A PRODUCT OF ABC RECORDS INC., NEW YORK, N.Y. 10019 • MADE IN USA



EDEN'S CHILDREN

ABCS-624-B
Side 2

33⅓ RPM
STEREO

1. JUST LET GO
(Richard Schamach) 7:38

2. OUT WHERE THE LIGHT FISH LIVE
(Richard Schamach) 5:05

3. DON'T TELL ME
(James Edwards) 4:43

All Published by:
Music, Music, Music, Inc.--ASCAP

A PRODUCT OF ABC RECORDS INC., NEW YORK, N.Y. 10019 • MADE IN USA

"MR. QUAKER"

Readings Recorded For
Delegates To

GIRLS NATION, 1964

Side 1

33.3 RPM Microgroove
(2027) (ARCX–622A)

Band 1 – Introduction

Band 2 – "Credo" By Elias Lieberman

Band 3 – "I Am The Nation" By Otto Whittaker

"MR. QUAKER"

Readings Recorded For
Delegates To

GIRLS NATION, 1964

Side 2

33.3 RPM Microgroove
(2027) (ARCX–622B)

"The Man Without A Country"

By

Edward Everett Hale

F.A.R.

PRESTO I TOPI VERRANNO A CERCARCI



THIS SIDE

TRIONFALE

HAVAIÒD

TANE

PARAPARAPÁ

GVAITI

ROCK'N'ROLL BABE

IMMOBILI

EFFI

DANZA

LOOK! IT'S RAINING TOYS

PS4

PRIMA

DOPO

ΦΡΗΝΟΣ

tutti i brani sono di V. Davi, M. Guazzotti, G. Oliva, G. Stella, I. Torello


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audicom corporation

DENVER, COLORADO

1973

33⅓ RPM

Morehead State University

Side 1

STEREO
USR 5207

JAZZ ENSEMBLE

Gene Deaton, Conductor

QUEBEC CITY — Dave Eshelman

FOUR OTHERS — Jimmie Giuffre

THETIS — Hank Levy

audicom corporation

DENVER, COLORADO

1973

33⅓ RPM

Morehead State University

Side 2

STEREO
USR 5207

JAZZ ENSEMBLE

Gene Deaton, Conductor

GROOVE MERCHANT — Richardson/Nordal
STELLA BY STARLIGHT — Nelson Riddle
SATURDAY IN THE PARK — Robert Lamm
BLUES AND THE ABSTRACT TRUTH — Nordal

NEW LIFE PRODUCTIONS

presents

STEVE SMITH

and

CCG-64881

Stereo

SIDE ONE

BORN AGAIN

1. One Day Jesus
2. What Kind of Man
3. I'm Not Religious
4. Glory Road
5. Bless The Lord

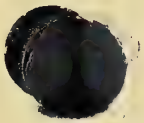
NEW LIFE PRODUCTIONS

presents

STEVE SMITH
and

CCG-64881
Stereo

SIDE TWO



BORN AGAIN

1. Walking On Water
2. My God Is Real
3. Going To Heaven
4. Faith
5. We Must Believe

DOMINIK De LAUFF

A

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De Lauff Publ.

DD 2119

BMI

1. DREAM'S
2. FANTASY

P.O. BOX 2151

SAN ANSELMO, CA 94960

DOMINIK De LAUFF

B

© 1984
De Lauff Publ.

DD 2119
BMI

3. ON OUR OWN
4. SUCCESS

P.O. BOX 2151
SAN ANSELMO, CA 94960



CUSTOM

RECORD

HIGH FIDELITY

CUS-72-001-A

STEREO
SIDE 1

ON TOUR

Bethany Folk-Rock Group

Fred Krueger, Director

1. ALLELU
2. AMAZING GRACE
3. COME MY BROTHERS
4. DAKOTA HYMN
5. EASTER SONG
6. ENTER HERE, O LORD
7. FROM THE DEPTHS
8. HE HAS LIFE RESTORED
9. HERE, O LORD
10. I AM THE RESURRECTION
11. I LIFT UP MY EYES



CUSTOM

RECORD

HIGH FIDELITY

CUS-72-001-B

STEREO
SIDE 2

ON TOUR

Bethany Folk-Rock Group

Fred Krueger, Director

1. I'LL NEVER CONTENTED BE
2. LET ALL MORTAL FLESH
3. LORD OF THE DANCE
4. RUSSIAN ALLELUIA
5. HOUSE OF THE LORD
6. THE KING OF GLORY
7. THIS IS MY BODY
8. WE NEED CHRIST TO BE FREE
9. WE OFFER YOU THIS DAY
10. THE WAY TO SAN JOSE
11. GOOD MORNING, STARSHINE



CUSTOM

RECORD
HIGH FIDELITY

CUS-72-001-C

STEREO
SIDE 3

ON TOUR

Bethany Folk-Rock Group

Fred Krueger, Director

1. COME IN PILGRIM
2. IT'S A BRAND NEW DAY
3. BLOW WIND
4. SING FREEDOM
5. WHAT CAN A MAN SAY?
6. ALL THAT WE HAVE
7. OUR FATHER

BALL

CUSTOM

RECORD
HIGH FIDELITY

CUS-72-001-D



STEREO
SIDE 4

ON TOUR

Bethany Folk-Rock Group

Fred Krueger, Director

1. TELL THE WORLD
2. THE LORD BE WITH YOU
3. WHAT A GREAT THING IT IS
4. I DON'T KNOW HOW TO LOVE HIM
5. SING FREEDOM
6. BLOW WIND
7. JOY

ZYTO RECORDS

I'M GLAD TO BE HERE

Richard H. Ellis

SIDE A



(NISE A-63)

1. INTRODUCTION-SERGEANT CLOUD
   I'M GLAD TO BE HERE (4:45)
2. MEANS SO MUCH TO ME (3:20)
3. YOUR LOVE WAS MISSING (3:20)
4. WHEN WILL WAR BE OVER (2:45)

Produced through the facilities of
NISE PRODUCTIONS INC. P. O. Box 5132, Phila., Pa. 19141

ZYTO RECORDS

I'M GLAD TO BE HERE

Richard H. Ellis

SIDE B



(NISE B-64)

1. THE GREATEST LOVE (2:30)
2. COME INTO MY LIFE (5:00)
3. FREEDOM AND JUSTICE (6:20)
4. DO IT TOGETHER (3:15)
5. YOU'VE GOTTA HAVE LOVE (4:30)

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ARISTA RECORDS

THE BRECKER BROTHERS
DON'T STOP THE MUSIC

AL 4122
(AL 4122 SA)
℗ 1977 Arista Records, Inc.

SIDE 1
33 1/3 RPM

1. FINGER LICKIN' GOOD (3:58)
   (Randy Brecker/Ticky Brecker)
2. FUNKY SEA, FUNKY DEW (6:13)
   (Michael Brecker)
3. AS LONG AS I'VE GOT YOUR LOVE (4:15)
   (D & B Billard)
4. SQUIDS (7:45)
   (Randy Brecker)

PRODUCED BY JACK RICHARDSON
for Backer Productions
and Nimbus 9 Productions, Ltd.
Executive Producer: Steve Backer

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PAUL CHERNOCK

Sings

Special Love Songs for Special Lovers

Side One
33 1/3 RPM

Stereo
KM 2919

1. Kirks Love Song — Kirk Olson
2. Sail Away Love — Paul Chernock
3. Love Song for Judy — Paul Chernock
4. Swing Low Sweet Chariot — Traditional

PAUL CHERNOCK

Sings

Special Love Songs for
Special Lovers

Side Two
33 1/3 RPM

Stereo
KM 2919

1. To Lovers Dancing — Paul Chernock
2. Blow The Wind Away — Paul Chernock
3. Song For Kam — Paul Chernock
4. Piper — Kirk Olson

alco

RESEARCH and ENGINEERING, CO.

6201 Santa Monica Blvd., Los Angeles, Calif. 90038
(213) 466-1101

TEST PRESSING

MA#_____ Time A

Record#_____

LABEL_____

TITLE_____

alco

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6201 Santa Monica Blvd., Los Angeles, Calif. 90038

(213) 466-1101

TEST PRESSING



MA#_____ Time_____

Record#_____

LABEL_____

TITLE_____



Crane Records

AR 4621
Side 1

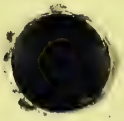
Produced by
T. Krane
and
Fred Merle

1. IT'S NOT WHAT YA GOT
2. I NEED YOU
3. HUNG DOWN BELOW
4. SOMEPLACE TO BE
5. BUMPIN SAXES

THE FACTS O'LIFE

Crane Records

AR 4621
Side 2



Produced by
T. Krane
and
Fred Merle

1. DUSTY BOOTS
2. WE'RE GONNA GET IT ON
3. LOVING YOU IS LIVING
4. ONLY IN THE SOAPS
5. TAXI


THE CIVILIANS
45rpm
SIDE A
DRUG FREE
c1987
LP VERSION 4:00
EXTENDED VERSION 5:59
AWARD RECORD MFG., INC.
5200 West 83rd Street Los Angeles, CA 90045


THE CIVILIANS
45rpm
SIDE B
TAKE A LISTEN
c1987
EXTENDED VERSION 6:45
LP VERSION 5:16
AWARD RECORD MFG., INC.
5200 West 83rd Street Los Angeles, CA 90045


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INTERNATIONAL

RECORDS

T. R. MURCY®

THE MEANINGS OF CHRISTMAS

(One for You, One for Me)

SIDE 1

SOL 2040

(SOL - 2040 A)

1. Introduction (:24)
2. F.M. Mix (4:27 BMI)

(T.R. MURCY)

S.O.M. Publ. Co., BMI

Produced by David J. Chalmers®

for

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SIDE A

RRR LP-001

EXTRA, EXTRA

EXTRA, EXTRA . . Radio Mix

Triple R. Productions
Management: (415) 716-1025 Message
(415) 273-2431



SIDE Z

RRR LP-001

EAT THIS • MY GIRL

CHAOS

Triple R. Productions
Management: (415) 716-1025 Message
(415) 273-2431

LONG-PLAYING • 33 1/3 R.P.M. MICROGROOVE

Postgraduate Seminars: Diabetes— Concepts and Problems

Side 1



Number 1: The Early Phases of Diabetes Mellitus

Rachmiel Levine, M.D., Chairman

Panelists:

J. Vallance-Owen, M.D.

Stefan S. Fajans, M.D.

Rafael A. Camerini-Davalos, M.D.

David Morris Kipnis, M.D.

PRODUCED BY EXCERPTA MEDICA FOUNDATION AS A PROFESSIONAL SERVICE OF PFIZER LABORATORIES DIVISION, CHAS. PFIZER & CO., INC. N.Y., N.Y. 10017

LONG-PLAYING • 33 1/3 R.P.M. MICROGROOVE

Postgraduate Seminars: Diabetes— Concepts and Problems

Side 2



Number 1: The Early Phases of Diabetes Mellitus

Rachmiel Levine, M.D., Chairman

Panelists:

J. Vallance-Owen, M.D.

Stefan S. Fajans, M.D.

Rafael A. Camerini-Davalos, M.D.

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RD
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14 WARREN ST., N.Y.C.

WORD MUSIC -
THE POETRY OF TOBY LURIE

read by the poet

CMS 615

SIDE 1
(615-A)

band 1 - Conversation
band 2 - Unawareness
band 3 - Love
band 4 - Fugue & Variations
band 5 - I
band 6 - Waltz
band 7 - Oh Lord
band 8 - Uptight
band 9 - One Boy Has Died In The War

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33⅓ RPM

Play on any mono/stereo phono


CMS
14 WARREN ST., N.Y.C.
WORD MUSIC -
THE POETRY OF TOBY LURIE
read by the poet
CMS 615
SIDE 2
(615-B)
band 1 - Simple Logic
band 2 - Climb On
band 3 - Revolution
band 4 - Nonsense
band 5 - Dow Chemical Jones
band 6 - Mantra
band 7 - Goodbye
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33⅓ RPM
Play on any mono/stereo phono

PLAY ONLY AT 33⅓ RPM
WITH SPECIAL MICROGROOVE EQUIPMENT
LATERAL CUT START OUTSIDE

COLUMBIA

Trade Marks Reg. U.S. Pat. Off. Marcas Registradas

ELECTRICAL TRANSCRIPTION

LONG PLAYING MICROGROOVE

FRANK LLOYD WRIGHT
TALKS TO AND WITH THE TALIESIN FELLOWSHIP

"ACOUSTICS"	TALIESIN WEST	APRIL 1951
FLLW IMPROVISES ON THE PIANO	TALIESIN	JULY 1951

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COLUMBIA

Trade Marks Reg. U.S. Pat. Off. Marcas Registradas

ELECTRICAL TRANSCRIPTION

LONG PLAYING MICROGROOVE

FRANK LLOYD WRIGHT
TALKS TO AND WITH THE TALIESIN FELLOWSHIP

FLLW READS FRAGMENTS FROM WALT WHITMAN

TALIESIN AUGUST 195[illegible]

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LATERAL CUT START OUTSIDE

COLUMBIA

Trade Marks Reg. U.S. Pat. Off. Marcas Registradas

ELECTRICAL TRANSCRIPTION

LONG PLAYING MICROGROOVE

FRANK LLOYD WRIGHT
TALKS TO AND WITH THE TALIESIN FELLOWSHIP

"ADDRESS TO THE JUNIOR A.I.A." NEW YORK JUNE 1952
(RECORDED AT TALIESIN September 1952)

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LATERAL CUT START OUTSIDE

COLUMBIA

Trade Marks Reg. U.S. Pat. Off. Marcas Registradas

ELECTRICAL TRANSCRIPTION

LONG PLAYING MICROGROOVE

FRANK LLOYD WRIGHT
TALKS TO AND WITH THE TALIESIN FELLOWSHIP

"ADDRESS TO THE JUNIOR A.I.A." NEW YORK JUNE 1952
(RECORDED AT TALIESIN September 1952)

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XTV 18350

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DIGNITY

33⅓ RPM
SIDE 1

Singing by
PHIL MASON
LP-100-A

THE DAY CONGRESS SHOOK

Attorney DONALD WARDEN

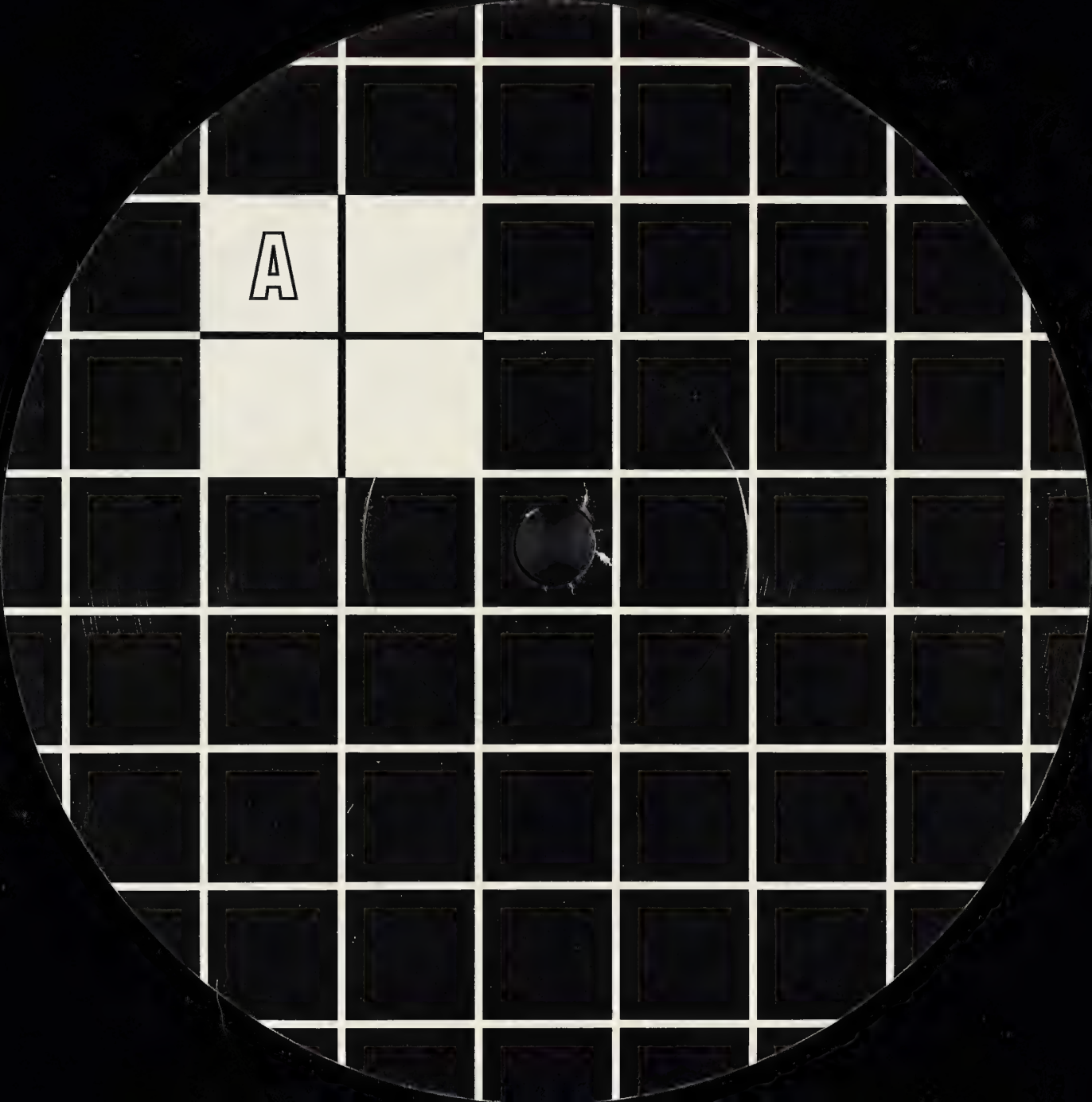
DIGNITY

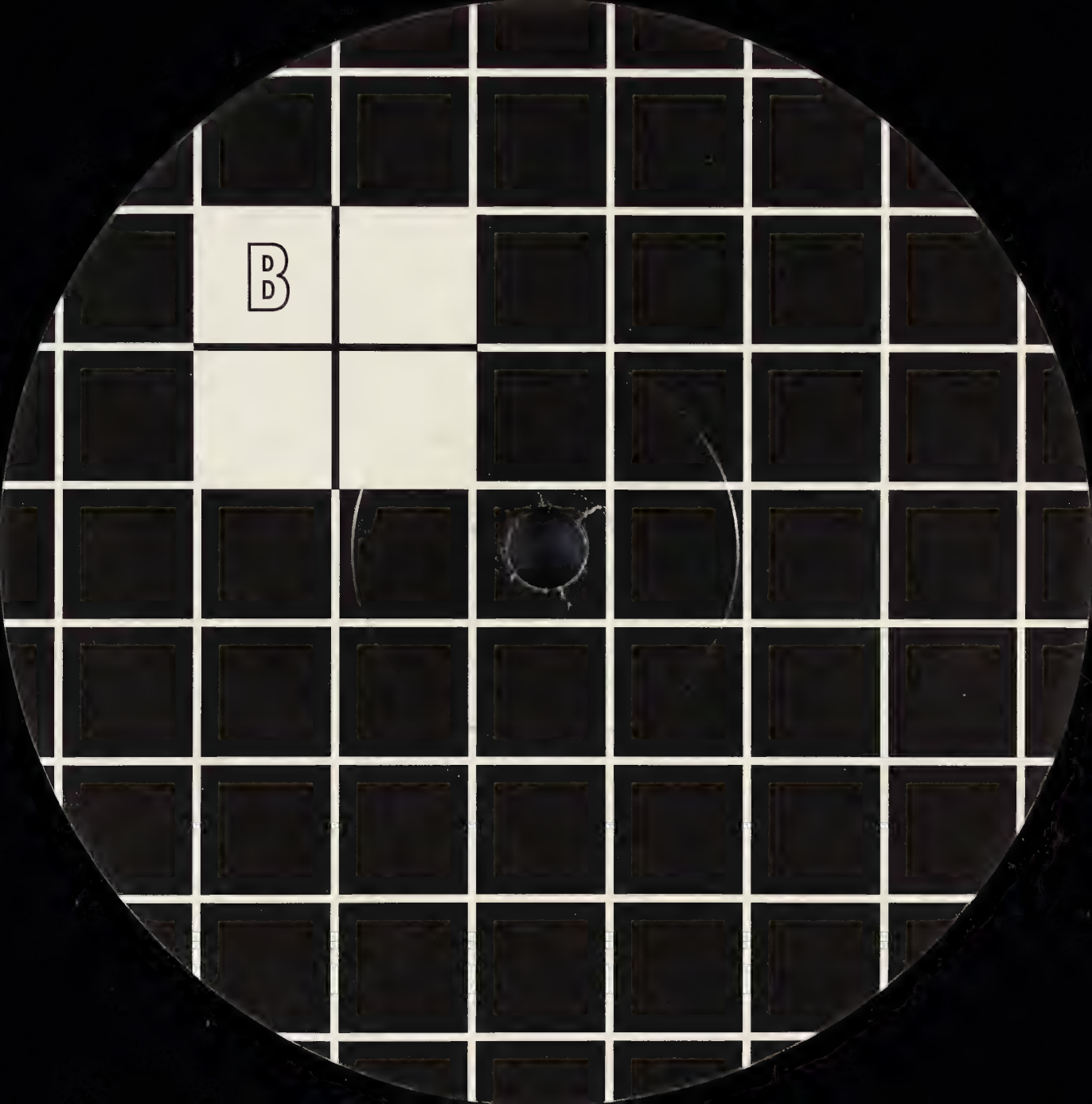
33⅓ RPM
SIDE 2

Singing by
PHIL MASON
LP-100-B

THE DAY CONGRESS SHOOK

Attorney DONALD WARDEN


A


B
D
D

SCRAP!

RECORDS

BILLY PRESENTS:

"THE PSYCHEDELIC UNKNOWNS"

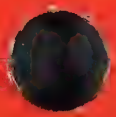
MONO

SCLP 3

AN ALL PURPOSE RECORD

VOL. 8

SIDE A



1. Ever Lovin' Man-**The Loved Ones**
2. Survival-**The Ladds**
3. I Love You-**Tony Rivers & The Castaways**
4. When I Get Home-**Hoppi & The Beau Heems**
5. No Time To Rhyme-**The Spirit**
6. Don't Ever Leave Me-**The Villians**
7. I'm Really Sorry-**The Jujus**
8. Gather My Things And Go-**Limey & The Yanks**
9. I Will Be Free-**The Poor Boys**
10. Mrs. Griffith-**The Rubber Maze**

SCRAP!

RECORDS

BILLY PRESENTS:

"THE PSYCHEDELIC UNKNOWNS"

MONO

SCLP 3

AN ALL
PURPOSE
RECORD

VOL. 8

SIDE B

1. I Want You-**Tony & Terry**
2. So Little Time-**The "D" Men**
3. Fear Of The Rain-**The Ill Winds**
4. Rhoda Mendelbaum-**The Doughboys**
5. Tompkin's Square-**The Harbingers**
6. Honey and Gall-**The Avant Garde**
7. Time Was-**The Chosen Lot**
8. The Angry Desert-**The Sound Offs**
9. Sandstorm-**The Fatimas**
10. On Sunset-**The Decades**

RAINBOW

A WORLD OF COLORFUL SOUND

LUCIFER
THE SATANIC ANGEL OF LIGHT

by CHARLES MASSEGEE

R-2016-LPS
DUAL-O-PHONIC

SIDE 1
33⅓ RPM
ZB-3358

1. WHO MADE GOD?
2. WHO MADE THE DEVIL?
3. WHERE DID SIN ORIGINATE?
4. WHY DID GOD CREATE EVIL?
5. WHY DID GOD MAKE HELL?

MANUFACTURED BY CAPITOL RECORDS INC. • CUSTOM SERVICES DEPARTMENT
RAINBOW RECORDS — BOX 24500 — DALLAS, TEXAS

RAINBOW

A WORLD OF COLORFUL SOUND

LUCIFER
THE SATANIC ANGEL OF LIGHT

by CHARLES MASSEGEE

R-2016-LPS
DUAL-O-PHONIC

SIDE 2
33⅓ RPM
ZB-3359

6. WHERE IS THE DEVIL NOW?
7. WHY DOES THE DEVIL WANT US TO GO TO HEAVEN?
8. WHAT IS THE DEVIL'S PURPOSE ON EARTH?
9. HOW CAN WE DISTINGUISH THE DEVIL'S WORK FROM GOD'S WORK?
10. HOW CAN WE CONQUER SATANIC POWERS?

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RAINBOW RECORDS — BOX 24500 — DALLAS, TEXAS

VOCABULARY STUDIES

WRITTEN BY DR. BERGEN EVANS

NARRATED BY ROBERT S. BREEN

50 KEY WORDS

VOLUME 2 SIDE ONE

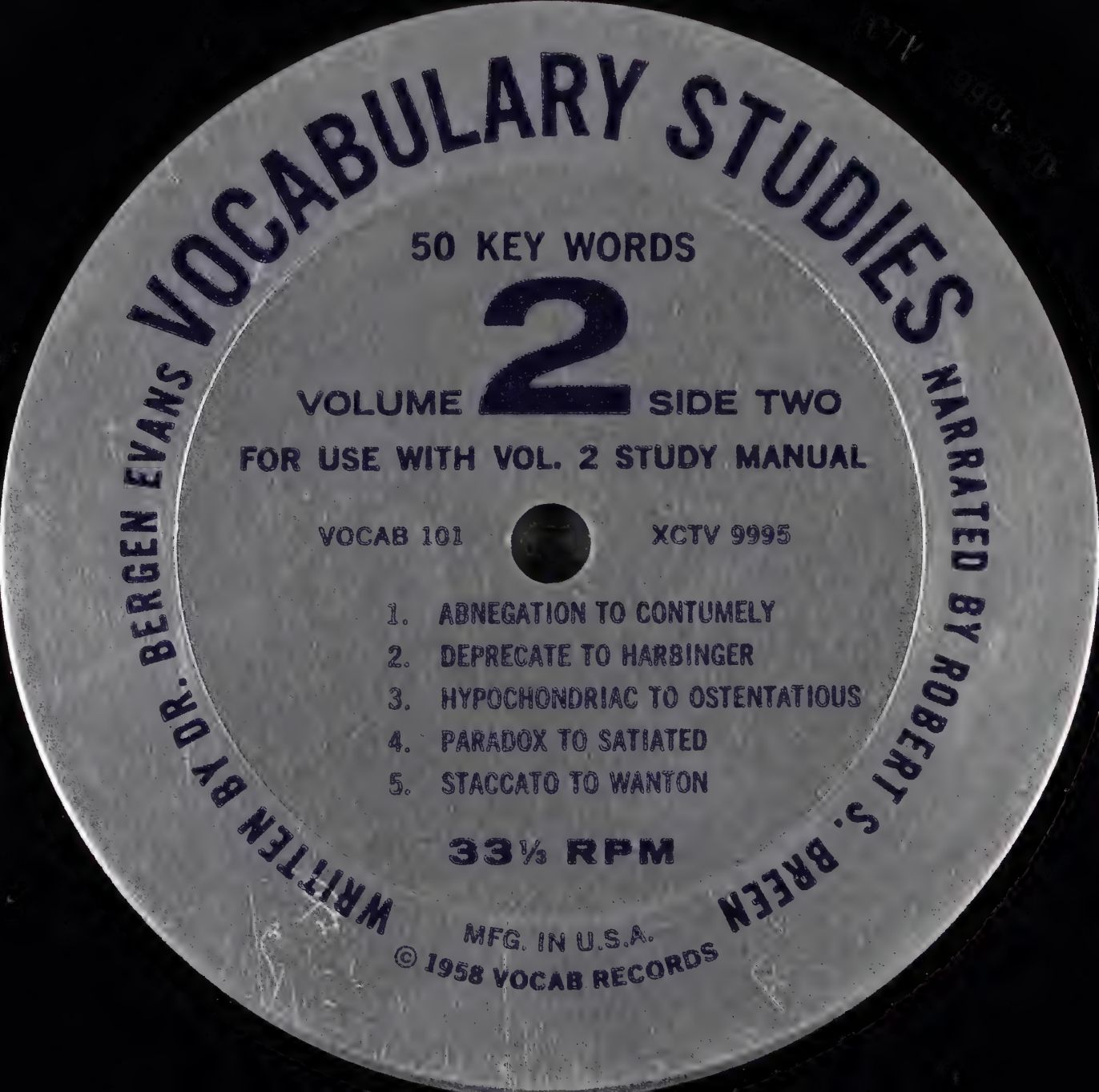
FOR USE WITH VOL. 2 STUDY MANUAL

VOCAB 101 XCTV 9994

1. ABHOR TO CIRCUMSPECT
2. CONTRABAND TO GARRULOUS
3. GESTICULATE TO MYRIAD
4. NARCISSISTIC TO RECALCITRANT
5. RESTIVE TO VITIATED

33⅓ RPM

MFG. IN U.S.A.
© 1958 VOCAB RECORDS


VOCABULARY STUDIES
50 KEY WORDS
2
VOLUME 2 SIDE TWO
FOR USE WITH VOL. 2 STUDY MANUAL
VOCAB 101
XCTV 9995
1. ABNEGATION TO CONTUMELY
2. DEPRECATE TO HARBINGER
3. HYPOCHONDRIAC TO OSTENTATIOUS
4. PARADOX TO SATIATED
5. STACCATO TO WANTON
33⅓ RPM
MFG. IN U.S.A.
© 1958 VOCAB RECORDS
WRITTEN BY DR. BERGEN EVANS
NARRATED BY ROBERT S. BREEN



PRESENTS

33⅓ RPM

SIDE 1

PLAN 4

"INTENSIFIED SEX FOR COUPLES"

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A.J.G. CONSULTANTS

PRESENTS

33⅓ RPM

SIDE 2

PLAN 4

"INTENSIFIED SEX FOR COUPLES"

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℗ 1975 A.J.G. CONSULTANTS CORP.


Capitol®
FEEL YOUR GROOVE
BEN SIDRAN
Stereo
ST-825
(ST 1-825)
Side 1
1. LEO'S MY NAME 2:30
2. POOR GIRL 3:18
3. RACINE BOVINE 2:56
4. ABOUT LOVE 2:58
5. FEEL YOUR GROOVE 7:15
All Selections Written by Ben Sidran
All Selections ASCAP
Mfd. by Capitol Records, Inc., A Subsidiary of Capitol Industries, Inc., U.S.A.
Capitol ® Marca Reg. • U.S. Pat. No. 2,631,859


Capitol®
FEEL YOUR GROOVE
BEN SIDRAN
Stereo
ST-825
(ST 2-825)
Side 2
1. THAT FINE DAY 3:53
2. ALEXANDER'S RAG TIME BRAND 3:20
3. TRY 3:56
4. MY WIFE 2:33
5. THE BLUES IN ENGLAND 4:00
6. SPREAD YOUR WINGS 2:20
All Selections Written by Ben Sidran
All Selections ASCAP
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SPORTS STARS ENTERPRISES, INC., HOUSTON, TEXAS 77027

"VOICE OF THE PROFESSIONALS"

INSTRUCTIONAL RECORDS

SIDE ONE

HEC-899

BROOKS ROBINSON: THEORY OF FIELDING

WITH LEN JOHNSON

MAJOR LEAGUE BASEBALL PLAYERS

MLB

©1966-MLBPA

SPORTS STARS ENTERPRISES, INC., HOUSTON, TEXAS 77027

"VOICE OF THE PROFESSIONALS"

INSTRUCTIONAL RECORDS

SIDE TWO

HEC-900

BROOKS ROBINSON: THEORY OF FIELDING

WITH LEN JOHNSON

MAJOR LEAGUE BASEBALL PLAYERS

MLB

1968 MLBPA

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SEVEN SEAS

33⅓ RPM

STEREO

"MILANO CALIBRO 9"

PRELUDIO, TEMA, VARIAZIONI E CANZONA

Licensed by
FONIT-CETRA
; Italy

GXF-2042
S. 8091
(SILBT 9074) S
NO. 1
(2 Sides)
℗ 1979

JASRAC

1. PRELUDIO *(L. E. Bacalov)*
2. TEMA *(L. E. Bacalov)*
3. VARIAZIONE I (To Pinius) *(Osanna)*
4. VARIAZIONE II (My Mind Files) *(Osanna)*

OSANNA

Arrangiamenti e direzione :
LUIS ENRIQUEZ BACALOV

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SEVEN-SEAS

33⅓ RPM

STEREO

"MILANO CALIBRO 9"
-PRELUDIO, TEMA, VARIAZIONI E CANZONA

Licensed by
FONIT-CETRA
; Italy

GXF-2042
S. 8092
(SILBT 9075) S
NO. 2
(2 Sides)
℗ 1979

1. VARIAZIONE III (Shuum...) *(Osanna)*
2. VARIAZIONE IV (Tredicesimo Cortile) *(Osanna)*
3. VARIAZIONE V (Dianalogo) *(Osanna)*
4. VARIAZIONE VI (Spunti dallo spartito N°14723/AY del Prof. Imolo Meninge) *(Osanna)*
5. VARIAZIONE VII (Poslzione Raggiunta) *(Osanna)*
6. CANZONA (There will be time) *(Bardotti, Bardazzi, Bacalov)*

OSANNA

Arrangiamenti e direzione:
LUIS ENRIQUEZ BACALOV

MANUFACTURED BY KING RECORD CO., LTD. TOKYO, JAPAN



45 RPM
STEREO
SIDE 2

26

812 164-1 DJ
83 CS 395
PROMOTIONAL COPY
NOT FOR SALE

I'M OUT TO CATCH (LP VERSION) 6:20
(R. Cason)
Jim-Edd Music/Child Care Music (BMI)
Produced by Leon Haywood for Evejim Productions
From album 422-810 304-1 M-1 "IT'S ME AGAIN"

℗ 1983 PolyGram Records, Inc.

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.



Pauline Oliveros
The Wanderer

Lovely Music

STEREO SIDE A

© 1984 Lovely Music. Lovely Communications, Ltd., 325 Spring St., New York, NY 10013. Made in USA.

The Wanderer (19:00)

VR 1902



Pauline Oliveros
The Wanderer

Lovely Music

STEREO SIDE *B*

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Horse Sings From Cloud (14:00)

VR 1902

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1



THE JOY OF WINE

A PRODUCT OF THE VIDELE® CORPORATION, ©1965, DALLAS, TEXAS

2



THE JOY OF WINE


SIEGLER HEATER COMPANY
Presents
PAT BUTTRAM
(LISTEN TO THIS SIDE FIRST)
33-1/3 RPM
Long Play
EW-1117
Side 1
Produced By
E W R & R
Chicago
MO8P-1117

SIEGLER HEATER COMPANY

Presents

THE HALLORAN QUARTET

(LISTEN TO THE OTHER SIDE FIRST)

33-1/3 RPM
Long Play



EW-1117
Side 2

Produced By
E W R & R
Chicago

MO8P-1119

PAUL HORN

"Dream Machine"

Undercurrents

STEREO **TIME—5:40**

M7032SP

Written by Lalo Schifrin
Produced by Al Schmitt
Executive Producer—Paul Horn for V.I.P. Ltd.
Scherzo Music Inc. (BMI)

©℗1978 MUSHROOM RECORDS, INC.
Manufactured and Distributed by
Mushroom Records Inc., L.A. CA

Sounds Interesting

THE BOSTON INCEST ALBUM

SILP 005

SIDE ONE
Stereo

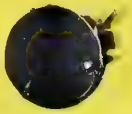
1. **AM** - **The Marshalls** (Barry Marshall) 2:50
2. **WALK AWAY RENEE** - **Willie 'Loco' and the Baboon Band** (Brown, Calilli, Sansone) 2:36
3. **A MATTER OF TIME** - **The Peytons** (Dave McDowell) 2:05
4. **STREETWALKER** - **The Sidewinders** (Andy Paley, Jonathan Paley) 2:23
5. **ROUGH SCHOOL YEAR** - **Christen and the Notes** (Erik Lindgren, Charles P. Lamey) 3:37
6. **ONE RIGHT WAY TO WIN ME** - **The Fugitives** (Erik Lindgren) 3:57
7. **IT'S SURPRISING (What A Little Change Can Do)** - **Professor Anonymus** (Bobby Hyde) 2:44

SOUNDS INTERESTING RECORDS,
P.O. BOX 54, STONE HARBOR, N.J. 08247

Sounds Interesting

THE BOSTON INCEST ALBUM

SILP 005



SIDE TWO
Stereo

1. **IN WITH THE OUTS - Willie 'Loco' and the Baboon Band** (Erik Lindgren, Charles P. Lamey) 3:29
2. **RIGHT NOW AND NOT LATER - The Marshalls** (Moseley, Bateman, Hollon) 3:04
3. **JUST CAN'T BE - The Fugitives** (Erik Lindgren, Lee Fesman) 3:07
4. **LITTLE LATIN LUPE LU - Erik Lindgren** (Phil Medley) 2:21
5. **YOU ARE CORDIALLY INVITED TO MY DEATH - The Reflectors** (Jonathan Paley) 3:50
6. **NO HORS D'OEUVRES - Eric Rose** (Eric Rose) 2:12
7. **BUSTED - Lynch and the Mob** (H. Howard) 2:36

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P.O. BOX 54, STONE HARBOR, N.J. 08247


Covenant
records
2 Riverside Drive, New York, N. Y. 10023
GATES OF FREEDOM
(A Religious/Rock Service for the Reading of Scripture)
Covenant
Records
#6312
Stereo
33 1/3 RPM
Side 1
Music by RAYMOND SMOLOVER
1. MA TOVU
2. TZUR YISRAEL
3. K'DUSHAH
4. GRANT US PEACE
5. KADDISH
HAV'DALAH SERVICE by JOSHUA JACOBSON
6. ELIYAHU HANAVIY
7. HAMAV'DIYL

Covenant
records

2 Riverside Drive, New York, N. Y. 10023

GATES OF FREEDOM

(A Religious/Rock Service for the Reading of Scripture)

Covenant Records #6312

Stereo 33⅓ RPM Side 2

Music by RAYMOND SMOLOVER

1. THE EARTH IS THE LORD'S
2. S'U SH'ARIYM
3. HAVU GODEL—Baruch Shenatan Torah
4. BEYT YAACOV—Sh'ma-L'Cha Adonay
5. BLESSING—Reading of Scripture—BLESSING
6. HODO AL ERETZ
7. THE LAW OF THE LORD
8. EYTZ CHAYIYM—Hashiyveynu

CLEARING

ABERDEEN ACME RECORDS

RTP 6673 A
STEREO

33 1/3 RPM

1. MORNING HAS BROKEN (E. Farjeon)
2. MORNING LIGHT (V. Frazer)
3. SUNSHINE MAN (S. Benson)
4. SHE'S LEAVIN' (S. Benson)
5. GREYHOUND BUS SONG (J. Minkoff)
6. THE FIRST TIME (Brewer-Minkoff)

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CLEARING

ABERDEEN ACME RECORDS

RTP 6673 B
STEREO

33⅓ RPM

1. THE CHURCH WHERE WE GOT MARRIED (J. Brewer)
2. EVE (J. Minkoff)
3. SETH (J. Brewer)
4. WHEN I WAS A YOUNG BOY (L. Brewer)
5. MY FATHER (S. Benson)
6. CLEARING (J. Minkoff)

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1. SEPTEMBER – 3:37
2. SHINING STAR – 3:01

SOUNDS LIKE EARTH, WIND & FIRE

Mirror Image

SPC-3720-A



SIDE 1

STEREO

℗ 1980 Pickwick International, Inc

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3. AFTER THE LOVE HAS GONE – 3:56
4. SINGASONG – 3:33
5. BOOGIE WONDERLAND – 4:47

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1. FANTASY – 3:53
2. THAT'S THE WAY OF THE WORLD – 4:59

SOUNDS LIKE EARTH, WIND & FIRE

Mirror Image

SPC-3720-B



SIDE 2

STEREO

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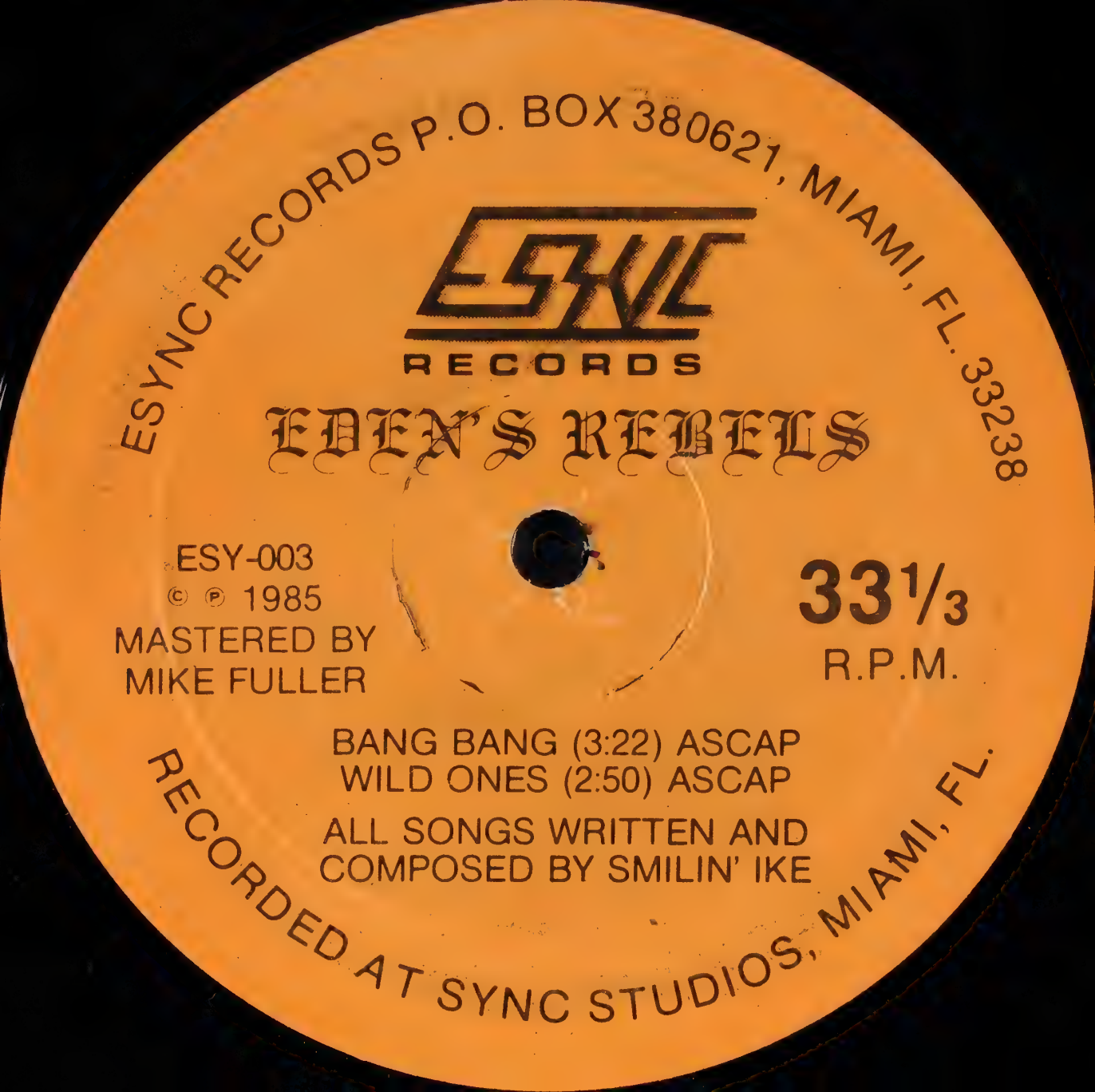
3. GETAWAY – 3:47
4. STAR – 3:51

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Capitol
Space Hymn
Lothar And The Hand People
ST-247
(ST I-247)
Stereo
Side I
1. Yes, I Love You BMI 3:48
(Conly-Emelin-Flye-Ford-King)
2. Today Is Only Yesterday's Tomorrow BMI 5:20
(Conly-Emelin-Flye-Ford-King)
3. Midnight Ranger BMI 3:20
(Conly-Emelin-Flye-Ford-King)
4. Sister Lonely BMI 2:39
(Conly-Emelin-Flye-Ford-King)
5. Wedding Night
For Those Who Love BMI 4:24
(Conly-Emelin-Flye-Ford-King)
Produced By Nickolas Venet
Mfd. by Capitol Records, Inc., A Subsidiary of Capitol Industries, Inc., U.S.A.
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Capitol
Space Hymn
Lothar And The Hand People
ST-247
(ST 2-247)
Stereo
Side 2
1. Heat Wave BMI 3:35
(Holland-Dozier-Holland)
2. Say, "I Do!" BMI 2:54
(Conly-Emelin-Flye-Ford-King)
3. What Grows On Your Head? BMI 3:09
(Conly-Emelin-Flye-Ford-King)
4. Sdrawkcab BMI 3:55
(Conly-Emelin-Flye-Ford-King)
5. Standing On The Moon (Space Hymn)
(Conly-Emelin-Flye-Ford-King) BMI 7:15
Produced By Nickolas Venet
Mfd. by Capitol Records, Inc., A Subsidiary of Capitol Industries, Inc., U.S.A.
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LYRICHORD
MASTER DRUMMER FROM GHANA
Mustapha Tettey Addy
exceptional LP records for the discerning listener
LLST 7250 B
STEREO
SIDE 2
STEREO
1. Kpanlogo Drums and Song
2. Gome Drum and Songs
3. Oo-Ya
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ESYNC
RECORDS
EDEN'S REBELS
ESY-003
© ℗ 1985
MASTERED BY
MIKE FULLER
33 1/3
R.P.M.
BANG BANG (3:22) ASCAP
WILD ONES (2:50) ASCAP
ALL SONGS WRITTEN AND
COMPOSED BY SMILIN' IKE
RECORDED AT SYNC STUDIOS, MIAMI, FL.


ESYNC RECORDS P.O. BOX 380621, MIAMI, FL. 33238
ESYNC
RECORDS
EDEN'S REBELS
ESY-003
© ℗ 1985
MASTERED BY
MIKE FULLER
33 1/3
R.P.M.
TROUBLE (5:17) ASCAP
KING OF THE COWBOYS (3:20) ASCAP
ALL SONGS WRITTEN AND
COMPOSED BY SMILIN' IKE
RECORDED AT SYNC STUDIOS, MIAMI, FL.

The Bergen Evans VOCABULARY Program*

VOL. 1 SIDE ONE

VOCAB 100

33⅓ RPM

50 Functional Words

Acumen to Wry

Written by Dr. Bergen Evans

Narrated by Robert S. Breen

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XCTV 9792

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The Bergen Evans VOCABULARY Program*

VOL. 1 SIDE TWO

VOCAB 100

33⅓ RPM

50 Functional Words

Abject to Vituperation

Written by Dr. Bergen Evans

Narrated by Robert S. Breen

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The Bergen Evans VOCABULARY Program*

VOL. 2 SIDE ONE

VOCAB 101

33⅓ RPM

50 Functional Words

Abhor to Vitiated

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The Bergen Evans VOCABULARY Program*

VOL. 2 SIDE TWO

VOCAB 101

33⅓ RPM

50 Functional Words

Abnegation to Wanton

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Narrated by Robert S. Breen

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The Bergen Evans VOCABULARY Program*

VOL. 3 SIDE ONE

VOCAB 102

33⅓ RPM

50 Functional Words

Abominate** to **Vindictive

Written by Dr. Bergen Evans

Narrated by Robert S. Breen

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The Bergen Evans VOCABULARY Program*

VOL. 3 SIDE TWO

VOCAB 102

33⅓ RPM

50 Functional Words

Abrogate to Vogue

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The Bergen Evans VOCABULARY Program*

VOL. 4 SIDE ONE

VOCAB 103

33⅓ RPM

50 Functional Words

Aborigine** to **Voluble

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Narrated by Robert S. Breen

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The Bergen Evans VOCABULARY Program*

VOL. 4 SIDE TWO

VOCAB 103

33⅓ RPM

50 Functional Words

Abort to Voracious

Written by Dr. Bergen Evans

Narrated by Robert S. Breen

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The Bergen Evans VOCABULARY Program*

VOL. 5 SIDE ONE

VOCAB 104

33⅓ RPM

50 Functional Words

Acerbity* to *Visage

Written by Dr. Bergen Evans

Narrated by Robert S. Breen

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The Bergen Evans VOCABULARY Program*

VOL. 5 SIDE TWO

VOCAB 104

33⅓ RPM

50 Functional Words

Acquiesce to Vociferous

Written by Dr. Bergen Evans

Narrated by Robert S. Breen

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NOW

You Can Dance



the CHA-CHA

252

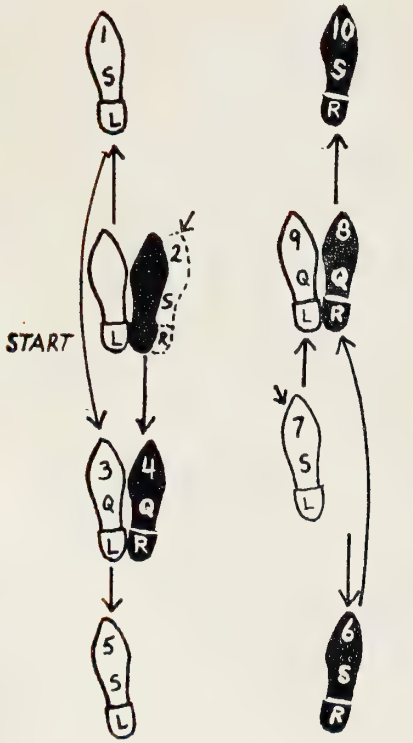
EDUCATIONAL HOME STUDY SERIES

Dan Reed

HHP—355

NOW YOU CAN DANCE

The Cha-Cha



FWD BASIC BKWD BASIC

CODE: Numbers indicate sequence of steps
S – Means slow – one full count
Q – Means quick – one half count

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Children and parents will have fun learning to dance this way. In an amazingly short time, just by following instructions, you will actually be dancing.

LOOK -- LISTEN – THEN DANCE.

First study the printed instructions on this jacket then play band 1 of Side 1 of the record on your phonograph and step each time the beep sounds. This will give you the correct rhythm of the step. When you think you know it well enough to do without the beep then try band 2. Next flip the record and practice to Side 2. You can practice and perfect this step with or without a partner.

ONCE YOU HAVE LEARNED THE TEN BASIC STEPS IN THIS SERIES YOU SHOULD HAVE NO DIFFICULTY WITH MORE ADVANCED INSTRUCTION. MAY WE SUGGEST YOU SEND FOR A COMPLETE BOOKLET ON THE DANCE OF YOUR CHOICE, ONLY $2.75.

For a free catalogue of records for ballroom dancers write

Hoctor Dance Educational Records, Waldwick, N. J.

Ptd. in U. S. A.

NOW

You Can Dance



the LINDY

EDUCATIONAL HOME STUDY SERIES

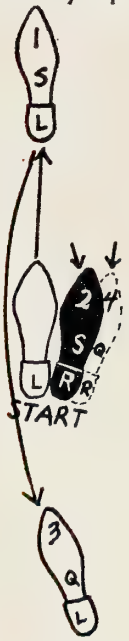
Dance Records

HHP—353

NOW YOU CAN DANCE

The Lindy

LINDY (Swing) SINGLE
Start in open position.
Note lady's part.



Man		Lady
1. L Fwd	S (2 counts)	R Fwd
2. R In place	S (2 counts)	L In place
3. L Bwd	Q (1 count)	R Bwd
4. R In place	Q (1 count)	L In place

CODE: Numbers indicate sequence of steps
S – Means slow – one full count
Q – Means quick – one half count

HOCTOR 45 RPM BALLROOM INSTRUCTION RECORDS

HOCTOR DANCE RECORDS

For years HOCTOR Records have been recognized by leading Dance instructors throughout the world, as the finest in the Dance Educational field. Included in their large catalogue are instruction records for Tap, Ballet and Modern American Jazz. For teaching purposes there are no records that compare.

HOME STUDY COURSE

Now after years of research HOCTOR records, with the aid of the electronic beep have developed this Home Study course that you will find to be the ideal way to learn to dance.

FUN FOR FAMILY

Children and parents will have fun learning to dance this way. In an amazingly short time, just by following instructions, you will actually be dancing.

LOOK — LISTEN — THEN DANCE.

First study the printed instructions on this jacket then play band 1 of Side 1 of the record on your phonograph and step each time the beep sounds. This will give you the correct rhythm of the step. When you think you know it well enough to do without the beep then try band 2. Next flip the record and practice to Side 2. You can practice and perfect this step with or without a partner.

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Ptd. in U. S. A.

NOW

You Can Dance



the RHUMBA

R54

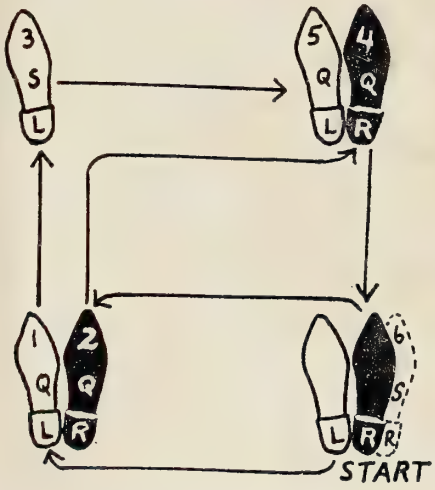
EDUCATIONAL HOME STUDY SERIES

HHP—354

NOW YOU CAN DANCE

The Rhumba

Man's part described—lady does counterpart unless otherwise noted.



1. L Side—Q (1 count)
2. R Close—Q (1 count)
3. L Fwd—S (2 counts)
4. R Side—Q (1 count)
5. L Close—Q (1 count)
6. R Bwd—S (2 counts)

CODE: Numbers indicate sequence of steps
S – Means slow – one full count
Q – Means quick – one half count

HOCTOR 45 RPM BALLROOM INSTRUCTION RECORDS

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Ptd. in U. S. A.

C. BOOTS ROLLINS

PIONEER Records

#116

Katie Did



Dance & Call By: C. Boots Rollins



Pioneer Record Co.
P. O. Box 274
Celina, Tennessee

116

KATIE DID

OPENER–BREAK–CLOSER
Four little ladies chan go straight across the ring
Join eight hands, circle the left you go'
The ladies in the men sa shay and circle
The ladies in the men sa shay again
Do an alemande left with the corner
do si around your own
swing a little baby promenade go home
The only love she knew was a squaredance and he
never knew the love of katie did

FIGURE (twice for heads-twice for sides)
The heads square thru and get four hands you go
do a do-si-do go around the corner sue
Now swing thru two by two - boys run to the right
Now bend the line and do the right and left thru
You flutter wheel go full around and then slide thru
Swing on the corner swing and promenade
The only love she knew was a squaredance and he never
knew the love of katie did.

For dates contact C. Boots Rollins - 1267 Ellen Dr.,
Zanesville, Ohio Phone (614) 453-8723

THE NOBODYS

NO GUARANTEES



B-5385

Capitol RECORDS

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HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
PHIL & POLLY
REILLY
DANCE PRACTICE
SERIES
45 r.p.m.
HHP-355 B
Cha Cha
U. N. CHA CHA
(Bart Spero)
REPRODUCTION OF THIS RECORD
IS PROHIBITED

Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132

DIVISION OF DANCE RECORDS, INC.

PHIL & POLLY
REILLY
DANCE PRACTICE
SERIES
45 r.p.m.

HHP-353 A
SWING

BLUE SKIES

(I. Berlin)

REPRODUCTION OF THIS RECORD
IS PROHIBITED



HECTOR Records

DIVISION OF DANCE RECORDS, INC.

PHIL & POLLY
REILLY
DANCE PRACTICE
SERIES
45 r.p.m.

HHP-353 B
SWING

A. C. JUMP #2

(A. Conte)

REPRODUCTION OF THIS RECORD
IS PROHIBITED


Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132
DIVISION OF DANCE RECORD
R
54
Phil & Polly
Reilly
Dance Practice
Series
HHP-354 A
Rhumba
45 r.p.m.
THE LADY IN RED
(A. Wrubel)
REPRODUCTION OF THIS RECORD
IS PROHIBITED

HECTOR Records

DIVISION OF DANCE RECORDS, INC.

Phil & Polly
Reilly
Dance Practice
Series

HHP-354 B
Rhumba
45 r.p.m.

SIBONEY

(E. Lecuona)

REPRODUCTION OF THIS RECORD
IS PROHIBITED

PIONEER Records



PIO-116 A
(SoN 112861)

SQUARE DANCE
WITH CALLS

KATIE DID

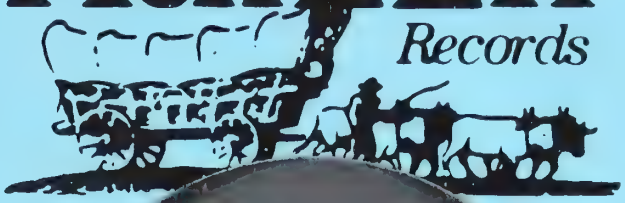
CALLER
TOMMY RUSSELL

MUSIC BY
"PIONEER BAND"

A DIVISION OF SQUARE TUNES RECORD CO., P. O. BOX 12223, KNOXVILLE, TENN.

PIONEER

Records



PIO-116 B
(SoN 112862)

SQUARE DANCE
INSTRUMENTAL

KATIE DID

MUSIC BY

"PIONEER BAND"

A DIVISION OF SQUARE TUNES RECORD CO., P. O. BOX 12223, KNOXVILLE, TENN.

Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132

R
58

45 R.P.M.

DANCE EDUCATIONAL
RECORD NO.
DH-621 A

RHUMBA

BARUMBA

(Conte)

REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
45 R.P.M.
DANCE EDUCATIONAL
RECORD NO.
DH-621 B
RHUMBA
MY SHAWL
(Cugat)
REPRODUCTION OF THIS RECORD
IS PROHIBITED


Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132
R
62
2:40
Z4KM-1181
H-677 A
RHUMBA
AHORA SEREMOS FELICE
(R. Hernandez)
REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS
2:38
Z4KM-1182
H-677 B
RHUMBA
PRISIONERO DEL MAR
(Alcaraz-Cortazar)
REPRODUCTION OF THIS RECORD
IS PROHIBITED

E LAHL
106 COUNTRY CLUB DR
SAN FRANCISCO CA 94132

H Records

DIVISION OF DANCE RECORDS, INC.



H-1607 A
2:05
R4KM-4529

MEXICAN HAT
DANCE
32 MPM

Spec
906

LA RASPA

(D. Bennett)

REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
H-1607 B
1:30
R4KM-4530
PASO DOBLE
50 MPM
EL RELICARIO
(J. Padilla)
REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
H-1641 A
X4KM-0919
Harms, Inc.
ASCAP
TEA FOR TWO
(Youmans)
REPRODUCTION OF THIS RECORD
IS PROHIBITED

HECTOR Records

DIVISION OF DANCE RECORDS, INC.

H-1641 B

X4KM-0920



Morrow Music

Corp. BMI

EL BODEGUERO

(R. Egues)

REPRODUCTION OF THIS RECORD
IS PROHIBITED

E LAHL
106 COUNTRY CLUB DR
SAN FRANCISCO CA 94132

cc
251

DIVISION OF DANCE RECO

H-1641 A

X4KM-0919

Harms, Inc.

ASCAP

2:37

TEA FOR TWO

(Youmans)

REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
CCC
H-1641 B
X4KM-0920
Morrow Music
Corp. BMI
EL BODEGUERO
(R. Egues)
REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
H-2704 A
U4KM-0897
Williamson
Music, Inc.
ASCAP 1:30
OH, WHAT A
BEAUTIFUL MORNING
(Richard Rodgers)
REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
H-2704 B
U4KM-0898
Roosevelt
Music Co., Inc.
BMI 2:15
MAGIC TRUMPET
(Bert Kaempfert)
REPRODUCTION OF THIS RECORD
IS PROHIBITED


Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132
DIVISION OF DANCE RECOR
R
55
45 RPM
Time: 2:36
32 MPM
H-639 A
128
SPEAK LOW
(K. Weil)
REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
45 RPM
Time: 2:55
31 MPM
H-639 B
MIAMI BEACH RHUMBA
(I. Fields)
REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
H-1631-A
S4KM-6210
2:23
Tango
29 MPM
TANGO
658
ORCHIDS IN THE MOONLIGHT
(V. Youmans)
REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
H-1631-B
S4KM-6211
2:38
Tango
32 MPM
POEMA
REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
Studio Music
Corp.
ASCAP
H-1644 A
X4KM-0925
LA COMPARSITA
REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
Studio Music
Corp.
ASCAP
H-1644 B
X4KM-0926
A MEDIA LUZ
REPRODUCTION OF THIS RECORD
IS PROHIBITED


E LAHL
106 COUNTRY CLUB DR
SAN FRANCISCO CA 9
Records
DIVISION OF DANCE RECORDS, INC.
MPM 42
WALTZ
45-DH-609-
J9-OW-0868
CHARMAINE
(Rapee-Pollack)
REPRODUCTION OF THIS RECORD
IS PROHIBITED


Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132
W
203
MPM 45
WALTZ
45-DH-609-E
J9-DW-0863
FASCINATION
(F. D. Marchetti)
REPRODUCTION OF THIS RECORD
IS PROHIBITED

E LAHL
106 COUNTRY CLUB DR
SAN FRANCISCO CA 94132

Records

DIVISION OF DANCE RECORDS

SW
170

SWING
1:53
37 MPM



H-648 A
Z4KM-0982

BEI MER BIST DU SCHON

SW

(Cann-Chaplin)

REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
SWING
2:50
36 MPM
H-648 B
Z4KM-0983
NEAR YOU
(F. Craig)
SW
REPRODUCTION OF THIS RECORD
IS PROHIBITED

HECTOR Records

DIVISION OF DANCE RECORDS, INC.



H-1633-A
S4KM-6214
2:05

AMER. F.T.
34 MPM

CALL ME IRRESPONSIBLE

(Van Heusen & Cahn)

REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
H-1633-B
S4KM-6215
2:02
AMER. F.T.
FT
SW
116
LOUISE
(L. Robin - R. Whiting)
REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
H-1619 A
2:21
INT'L. FOXTROT
30 MPM
120
I'M IN THE MOOD FOR LOVE
(McHugh - Fields)
REPRODUCTION OF THIS RECORD
IS PROHIBITED

Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132

FT
160

H-1619 B

2:20

INT'L. FOXTROT

30 MPM

IT'S THE TALK OF THE TOWN

(Jerry Livingston)

REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
45 RPM
Time: 2:30
34 MPM
H-653 A
Fox Trot
VOLARE
(M. Modugno)
REPRODUCTION OF THIS RECORD
IS PROHIBITED

Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132

DIVISION OF DANCE RECO

FT
165

45 RPM
Time: 1:57
40 MPM

H-653 B
Fox Trot

SURREY WITH THE FRINGE ON TOP

(Rodgers-Hammerstein)

REPRODUCTION OF THIS RECORD
IS PROHIBITED


Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132
DIVISION OF DANCE RECORD
CC
256
CHA CHA
2:26
29 MPM
H-634 A
116
IN A LITTLE SPANISH TOWN
(M. Wayne)
REPRODUCTION OF THIS RECORD
IS PROHIBITED

HECTOR Records

DIVISION OF DANCE RECORDS

PRACTICE
2:44
24 MPM



H-634 B

IN A LITTLE SPANISH TOWN

(M. Wayne)

REPRODUCTION OF THIS RECORD
IS PROHIBITED

HECTOR Records

DIVISION OF DANCE RECORDS, INC.

CHA CHA
2:18
29 MPM



H-637 A

TK4M-5433

WHISPERING

(Schonberger)

REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
CHA CHA
2:15
30 MPM
H-637 B
TK4M-5434
ISLE OF CAPRI
(W. Grosz)
REPRODUCTION OF THIS RECORD
IS PROHIBITED


AT SUNDOWN
(When Love Is Calling Me Home)
(Walter Donaldson)
MCA RECORDS
F T/Sw
12Y
MCA-60107
(103,336)
Leo Feist, Inc. (ASCAP)
(2:11)
ORIGINALLY RELEASED AS DECCA 25719 on 8-21-67
THE SLEWFOOT FIVE
©1980 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608


LARA'S THEME FROM "DOCTOR ZHIVAGO"
From the MGM Picture "Doctor Zhivago"
(Maurice Jarre)
MCA RECORDS
MCA-60107
(119,026)
Robbins Music
Corp. (ASCAP)
(3:24))
FORMERLY
RELEASED AS
DECCA 25719
on 8-21-67
THE SLEWFOOT FIVE
FROM DECCA ALBUM DL-4915
THE HAPPY SOUND
©1980 MCA RECORDS, INC. MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608

Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132

R
64

H-1667A
45 rpm

Rumba
34 MPM

LAMENTO BORINCANO

REPRODUCTION OF THIS RECORD
IS PROHIBITED


Victor
H-1667B
45 rpm
Rumba
31 MPM
RUMBA MARIA
REPRODUCTION OF THIS RECORD
IS PROHIBITED

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132

W
211

Belco



SIDE ONE
B-292-A
Time: 4:15
1:54

Waltz By:
Jack & Lee
Ervin
2 - 80

LONESOME WALTZ
1. Music Only
2. Cues By: Jack Ervin
BELCO RHYTHM BOYS BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





SIDE TWO
B-292-B
Time: 4:53

Two-Step By:
Art & Gladee
Peavey
2 - 80

I LOVE YOU DARLING

1. Music Only
2. Cues By: Art Peavey

BELCO RHYTHM BOYS BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Phil H. Reilly, Jr.
390 Cotton St.
Menlo Park, Calif.





B - 253 - A

TWO STEP

SW 169

NAOMI

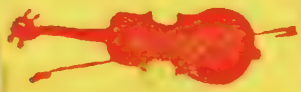
Dance by Bernard and Naomi Smith

BELCO RHYTHM BOYS BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





B - 253 - B

TWO STEP

SMILE AWAY EACH RAINY DAY

Dance by Ray and Ellen Mill

BELCO RHYTHM BOYS

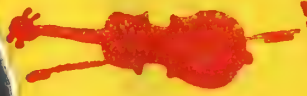
BAND


KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS
Belco
B-250-A
Two-Step
54
139
SW
TRY IT YOU'LL LIKE IT
Dance By: Art 'N Evelyn Johnson
BELCO RHYTHM BOYS
BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





B-250-B

Two-Step

GOOD LOOSER

Dance By: C.O. & Chris Guest

BELCO RHYTHM BOYS BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco



B-230-A



Round Dance
Two-Step

Mary Claire "MELVINA" Rebecca Jane

Dance By: Vaughn & Jean Parrish

MUSIC BY BELCO
RHYTHM BOYS

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco



B-230-B



Round Dance
Two-Step

143
SW

TINY BUBBLES

Dance By: Bill & Dolly Barr

MUSIC BY BELCO
RHYTHM BOYS

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





B-224-A

Round Dance
Two-Step

'TIL SOMEBODY LOVES YOU

Dance By: Lu & Toni Delson

BELCO RHYTHM BOYS
BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





B-224-B

Round Dance
Two-Step

SW
168

LAZY RIVER

Dance By: Johnny & Ginny Espinosa

BELCO RHYTHM BOYS

BAND


Hector
H-1627-A
S4KM-6202
2:15
Rumba
34 MPM
LINDA MUJER
She Didn't Say Yes
(Rafael Dulchesne)
REPRODUCTION OF THIS RECORD
IS PROHIBITED
A Division of Dance Records Inc.


Hector
H-1627-B
54KM-6203
2:10
Rumba
34 MPM
SIN TI
(Guizar-Vilo)
REPRODUCTION OF THIS RECORD
IS PROHIBITED
A Division of Dance Records Inc.


Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132
CC
261
CHA CHA
H-672 A
ESO ES EL AMOR
(Pepe Iglesias)
REPRODUCTION OF THIS RECORD
IS PROHIBITED
A DIVISION OF DANCE RECORDS INC.




Ed & Alice Lahl
Dance Instructors
Country Club Drive
San Francisco, CA 94132
MR
304
TRADE MARK REG.
Made in U.S.A.
DANNY HOCTOR,
Pres.
UNBREAKABLE
45 R.P.M.
DANCE EDUCATIONAL
RECORD NO.
DH-625A
MERENGUE
COMPADRE PEDRO JUAN
(Alberti)
REPRODUCTION OF THIS RECORD
IS PROHIBITED


Dance Records INC.
TRADE MARK REG.
Made in U.S.A.
DANNY HOCTOR,
Pres.
UNBREAKABLE
45 R.P.M.
DANCE EDUCATIONAL
RECORD NO.
DH-625 B
MERENGUE
MERENGUE 28
REPRODUCTION OF THIS RECORD
IS PROHIBITED



TRADE MARK REG.
Made in U.S.A.

DANNY HOCTOR,
Pres.

UNBREAKABLE

45 R.P.M.

DANCE EDUCATIONAL
RECORD NO.
DH-626A

PASO DOBLE

MIDNIGHT IN PARIS

(Conrad)

REPRODUCTION OF THIS RECORD
IS PROHIBITED



TRADE MARK REG.
Made in U.S.A.

DANNY HOCTOR,
Pres.

UNBREAKABLE

45 R.P.M.

DANCE EDUCATIONAL
RECORD NO.
DH-626B

PASO DOBLE

LADY OF SPAIN

(Tisley)

REPRODUCTION OF THIS RECORD
IS PROHIBITED

Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132

BN 352




Hector
Duchess Music
Corp. BMI
H-1642 B
X4KM-0922
MEDITATION
(Jobim)
REPRODUCTION OF THIS RECORD
IS PROHIBITED
A DIVISION OF DANCE RECORDS INC.


Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132
L
452
LINDY
2:44
H-695 A
SUMMIT RIDGE DRIVE
(Artie Shaw)
REPRODUCTION OF THIS RECORD
IS PROHIBITED
A DIVISION OF DANCE RECORDS INC.


JUMPIN' WITH SYMPHONY SID



Ed & Alice Lahl
Dance Instructors
106 Country Club Dri
San Francisco, CA 941

REC

S
8

SAMBA
1:45
68 MPM

H-641 A

136

THE WEDDING SAMBA

(Ellstein-Small etc.)


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
SAMBA
2:10
62 MPM
H-641 B
ANNA


HECTOR Records
DIVISION OF DANCE RECORDS, INC.
Lindy
1:43
H-692 A
LADY BE GOOD
(G. Gershwin)
REPRODUCTION OF THIS RECORD
IS PROHIBITED



Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132

L
451

Lindy

1:47

H-692 B

ALL OF ME

(Simons & Marks)

REPRODUCTION OF THIS RECORD
IS PROHIBITED


Hector
LINDY
1:43
H-692 A
LADY BE GOOD
(G. Gershwin)
REPRODUCTION OF THIS RECORD
IS PROHIBITED
A DIVISION OF DANCE RECORDS INC.



Hector



TANGO

1:58

H-689 A

Tango
655

KISS OF FIRE

(L. Allen)

REPRODUCTION OF THIS RECORD
IS PROHIBITED

Hector



TANGO

1:48

H-689 B

TANGO OF HEARTS

REPRODUCTION OF THIS RECORD
IS PROHIBITED


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
UNBREAKABLE
45 R.P.M.
X4KM-1789
DANCE EDUCATIONAL
RECORD NO.
45-DH-615-A
Time 3:40
DANCING IN THE DARK - Fox Trot
(Schwartz)
AROUND THE WORLD IN 80 DAYS - Waltz
(V. Young)
S'WONDERFUL - Swing
(Gershwin)


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
UNBREAKABLE
45 R.P.M.
X4KM-1790
DANCE EDUCATIONAL
RECORD NO.
45-DH-615-B
Time 4:27
BESAME MUCHO - Rhumba
(Velazguez)
POR FAVOR - Cha Cha
BRAZIL - Samba
(Barroso)

E LAHL
106 COUNTRY CLUB DR
SAN FRANCISCO CA 94132

HECTOR Records

DIVISION OF DANCE RECORDS, INC.



UNBREAKABLE
45 R.P.M.
X4KM-1789

DANCE EDUCATIONAL
RECORD NO.
45-DH-615-A
Time 3:40

Spec.
907

DANCING IN THE DARK - Fox Trot
(Schwartz)
AROUND THE WORLD IN 80 DAYS - Waltz
(V. Young)
S'WONDERFUL - Swing
(Gershwin)


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
UNBREAKABLE
45 R.P.M.
X4KM-1790
DANCE EDUCATIONAL
RECORD NO.
45-DH-615-B
Time 4:27
BESAME MUCHO - Rhumba
(Velazguez)
POR FAVOR - Cha Cha
BRAZIL - Samba
(Barroso)


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
Fox Trot
2:55
H-675 A
W4KM-0593
SAY IT ISN'T SO
(Irving Berlin)
REPRODUCTION OF THIS RECORD
IS PROHIBITED


Ed & Alice Lahl
Dance Instructors
106 Country Club Drive
San Francisco, CA 94132
FT
167
Fox Trot
2:00
H-675 B
W4KM-0594
124
UP THE LAZY RIVER
(H. Carmichael - S. Arodin)
REPRODUCTION OF THIS RECORD
IS PROHIBITED


mardi-gras
RECORDS
45 RPM
(11008A)
Time 2:33
Al Jean Music Co.
(BMI)
Marcey L. Frankel
318 Rice's Mill Road
Wyncote, Pa.
THE SPEAK UP MAMBO
(Cuentame)
(Al Castellanos)
AL CASTELLANOS
and Orch.
1004-X45


mardi-gras
RECORDS
45 RPM
45 RPM
(11008B)
Time 2:13
Al Jean Music Co.
(BMI)
Merengue
Vocal
Al Castellanos
MERENGUE #28
(Al Castellanos)
AL CASTELLANOS
and Orch.
1004-X45

FASCINATION

(Arr: Greig Mc Ritchie)

C.G. Music - ASCAP



CGX-5007 A

2:09

MISCHA NOVY

and his orchestra

From the Album

"CONTINENTAL HORS D'OEUVRES"

C. G. RECORDING CORP. • BEVERLY HILLS, CALIF., U.S.A.


PRONTO
SIDE A
45 RPM
℗ 1978 Mericana Record Corp.
Recorded in Mexico
Lic. by Ariola-Eurodisc, S.A.
STEREO
PR-6178
(PR-6178 A)
Time: 2:23
MI PUEBLO ES
(Felipe Bodega)
Salvador Aceves
"CHAVITA"
Manufactured by Pronto Records, 240 Madison Ave., New York 10016 U.S.A.


PRONTO
SIDE B
45 RPM
℗1978 Mericana Record Corp.
Recorded in Mexico
Lic. by Ariola-Eurodisc, S.A.
STEREO
PR-6178
(PR-6178 B)
Time: 2:32
UNA VEZ MAS BAILA CONMIGO -
Dance With Me (Just One More Time)
(Jhonny Rodriquez-Salvador Aceves)
Salvador Aceves
"CHAVITA"
Manufactured by Pronto Records, 240 Madison Ave., New York 10016 U.S.A.


COLUMBIA
HALL OF FAME
JOHNNY MATHIS
with
RAY CONNIFF
and his
ORCHESTRA
FEBRUARY
1957
13-33001
ZSP 39779
3:05
IT'S NOT FOR ME TO SAY
-Al Stillman - Robert Allen-
® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

HALL OF FAME



JOHNNY MATHIS
with
RAY CONNIFF
and his
ORCHESTRA

AUGUST
1957
13-33001
ZSP 42142
3:02

147
F.T.

CHANCES ARE
-Al Stillman - Robert Allen-

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

Telemark

1842
Time: 2:03
Instrumental
U4KM-1050



Tango
Intl. Style
34 MPM

SCARLET ROSE

(Phil Tate)

PHIL TATE AND HIS ORCHESTRA
of London, England

Dance Records, 1438 Springvale Ave.,
McLean, Va. 22101

Telemark

1842
Time: 2:03
Instrumental
U4KM-1051



Tango
Intl. Style
33 MPM

676

A NEW-FANGLED TANGO

(Karr)

PHIL TATE AND HIS ORCHESTRA
of London, England

Dance Records, 1438 Springvale Ave.,
McLean, Va. 22101

Telemark

916A
45 RPM
STEREO
From the
Album
Dancers'
Delight
Telemark
6406



RUMBA OR
BOLERO
27 MPM
Instrumental
Time: 2:31
℗1978
Telemark Dance
Records

116

PARA ESTO

(Ehrlinger/Tauber)

The Hugo Strasser Orchestra

Telemark Dance Records
Box 55
McLean, VA 22101

Telemark

916B
45 RPM
STEREO
From the
Album
Dancers'
Delight
Telemark
6406

136



CHA CHA
33 MPM
Instrumental
Time: 2:03
℗1978
Telemark Dance
Records

e.ee.
264
11/2

INTAKO
(Strasser)
The Hugo Strasser Orchestra
Telemark Dance Records
Box 55
McLean, VA 22101

Telemark

915 A
45 RPM
Stereo
From the
album
DANCERS'
DELIGHT
Telemark
6406



QUICKSTEP
50 MPM
Instrumental
Time: 2:06
℗ 1977
Telemark
Dance
Records

MATHILDA

(Span)

THE HUGO STRASSER DANCE ORCHESTRA

Telemark Dance Records
Box 55
McLean, VA 22101

Telemark

915 B
45 RPM
Stereo
From the
album
DANCERS'
DELIGHT
Telemark
6406



TANGO
32 MPM
Instrumental
Time: 2:12
℗ 1977
Telemark
Dance
Records

673

TANGO CARINA
(Strasser)
THE HUGO STRASSER DANCE ORCHESTRA
Telemark Dance Records
Box 55
McLean, VA 22101

Telemark

907A
45 RPM
Stereo
Famous
Music
(ASCAP)
From the
Album
ACCENT
ON THE
LATIN
RHYTHM
(DST 13)



RUMBA
28 MPM
Instrumental
Time: 2:25
℗1977
Telemark
Dance
Records

THEME FROM 'MURDER ON THE ORIENT EXPRESS'

(Richard Rooney Bennett)

Sydney Thompson Orchestra

Telemark Dance Records
Box 55
McLean, VA 22101

Telemark

R-76
spa3

907B
45 RPM
Stereo
Edward B. Marks Music (BMI)
From the Album
ACCENT ON THE LATIN RHYTHM
(DST 13)



RUMBA
29 MPM
Instrumental
Time: 2:54
℗1977
Telemark Dance Records

116
C3 = /32

MARIA MY OWN (MARIA LA O)

(Ernesto Lecuona)

Sydney Thompson Orchestra

Telemark Dance Records
Box 55
McLean, VA 22101

CARRERE®



STEREO

ZS4 05394

AA-AF

ZS4 05394-3

℗ 1985 Carrere Recording Corp.

Time: 4:05

DEMONSTRATION NOT FOR SALE

Publisher:
Can't Stop
Music

AROUND MY DREAM

-Pegoraro - Bozzetti - Bais-

KAZINO

Produced by: Julisa Productions

MANUFACTURED AND DISTRIBUTED BY CBS RECORDS/CBS INC./51 W. 52 STREET, NEW YORK, N.Y.

℗1973 Capitol Records, Inc.

HERITAGE PART I

(Ronald Hellard-Richard Jarvis)

★

NOT
FOR SALE

STEREO

P-3614
(S45-80882)



Gary S. Paxton
Music, Inc./
Acoustic
Music, Inc.
BMI

Intro.—:00

2:40

Produced by
Gary S. Paxton

LITTLE RICHARD JARVIS

& The Good Home Cookin'

Capitol®

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

©1973 Capitol Records, Inc.

MARCA REG. • U.S. PAT. NO. 2,631,859

HERITAGE PART I

(Ronald Hellard-Richard Jarvis)

★

NOT
FOR SALE

Gary S. Paxton
Music, Inc./
Acoustic
Music, Inc.
BMI

Intro.—:00

2:40

Produced by
Gary S. Paxton

MONO

P-3614
(PRO-6672)



LITTLE RICHARD JARVIS

& The Good Home Cookin'

Capitol®


ELECTRIC CHAIR
(Dave Christiansen)
STEREO
NOT
FOR SALE
Racle Music
BMI
Intro.—:13
Total—4:17
P-2940
(S45-27381)
Produced by
BRUCE
PATCH
Direction by
Embryo
Productions
Capitol ™
PROMOTIONAL
RECORD
BROTHER FOX AND
THE TAR BABY
Strings Arranged by
Joe Renzetti
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.
Capitol MARCA REG. • U.S. PAT. NO. 2,631,859


STEEL DOG MAN
(Dave Christiansen)
STEREO
NOT
FOR SALE
Racle Music
BMI
Intro.—:23
Total—3:38
P-2940
(S45-27383)
Produced by
BRUCE
PATCH
Direction by
Embryo
Productions
Capitol ™
PROMOTIONAL
RECORD
BROTHER FOX AND
THE TAR BABY
Strings Arranged by
Joe Renzetti
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.
Capitol MARCA REG. • U.S. PAT. NO. 2,631,859


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REG. U.S. PAT. OFF.
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MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.
MONO
P-4532
PRO-8766
(from the LP "NEW HORIZONS" ST-11705)
Rosy Publishing, Inc.-ASCAP
Intro.—:31
3:38
Produced by The Sylvers for Sylro Enterprises, Inc. Production Co.
Arranged by Eddie Karam
NEW HORIZON
(L. Sylvers-R. Sylvers)
THE SYLVERS
©1978 Capitol Records, Inc.
MARCA REG.
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Capitol
REG. U.S. PAT. OFF.
NOT FOR SALE
STEREO
P-4532
S94374A
(from the LP "NEW HORIZONS" ST-11705)
Rosy Publishing, Inc.-ASCAP
Intro.—:31
3:38
Produced by The Sylvers for Sylro Enterprises, Inc. Production Co.
Arranged by Eddie Karam
NEW HORIZON
(L. Sylvers-R. Sylvers)
THE SYLVERS
℗1978 Capitol Records, Inc.
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.
MARCA REG.
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® elektra
E-45545-A
(SP)
ASCAP
D.B. Music
BMI
Blackbyrd Music
Art & Josef Music
Intro :22
Time 3:33
Close-Fade
℗ 1978 by
Elektra
Records
FOR RADIO
STATION
USE ONLY
MONO
DONALD BYRD
THANK YOU FOR FUNKING UP MY LIFE
(Kevin Toney/Art Posey/Josef Powell)
Produced by Donald Byrd for Bluebyrd Productions, Inc.
From His Album "Thank You...For F.U.M.L.
(Funking Up My Life)"
Mfg by Elektra/Asylum/Nonesuch Records, 962 N. La Cienega Blvd., Los Angeles, Calif. 90069/A Division of Warner Communications Inc.


E-45545-A
SP
ASCAP
D.B Music
BMI
Blackbyrd Music
Art & Josef Music
Intro 22
Time 3:33
Close-Fade
℗ 1978 by
Elektra
Records
FOR RADIO
STATION
USE ONLY
STEREO
® elektra
DONALD BYRD
THANK YOU FOR FUNKING UP MY LIFE
(Kevin Toney/Art Posey/Josef Powell)
Produced by Donald Byrd for Bluebyrd Productions, Inc.
From His Album "Thank You...For F.U.M.L.
(Funking Up My Life)"
Mfg by Elektra/Asylum/Nonesuch Records, 962 N La Cienega Blvd., Los Angeles, Calif 90069 A Division of Warner Communications Inc


Mirwood
RECORDS
5502
Mirwood Music/
Keymen Music
BMI
45 RPM
Time: 2:20
65-1016-A
THE DUCK
(Smith-Nelson)
JACKIE LEE
Produced by Fred Smith
Arranged by Fred Hill


Mirwood
RECORDS
5502
Mirwood Music Co.
/Keymen Music
BMI
45 RPM
Time: 2:33
65-1016-B
LET YOUR CONSCIENCE BE YOUR GUIDE
(Smith-Nelson)
JACKIE LEE
Produced by Fred Smith
Arranged by Gene Page

abc RECORDS

Not for Sale
Promotion Copy

Produced by:
BOB THIELE

3:00



45-11088
AMP 45-15080

MISSION: IMPOSSIBLE THEME

(from the TV series MISSION: IMPOSSIBLE)
(L. Schifrin, F. Milano, A. D'Aleo) Bruin Music - BMI

NORWEGIAN WOOD

(J. Lennon, P. McCartney) Maclen Music - BMI

ALAN COPELAND

A PRODUCT OF ABC RECORDS INC., NEW YORK, N.Y. 10019 • MADE IN USA

abc RECORDS

PROMOTION
COPY
NOT FOR SALE

Monogram Music
ASCAP — 2:52



45-11088
AMP 45-15075

Produced by:
BOB THIELE

QUINCY PARK

(Alan & Christine Copeland)

ALAN COPELAND

A PRODUCT OF ABC RECORDS INC., NEW YORK, N.Y. 10019 • MADE IN USA

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Mikim Music
BMI
2:24

K13720
(102,164)

I GOT WHAT YOU NEED

(Stevenson-Brown)

KIM WESTON

Prod. By Mickey Stevenson
Arr. By Sonny Saunders

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Mikim Music
BMI
2:43

K13720
(102,238)

SOMEONE LIKE YOU

(Stevenson-Brown)

KIM WESTON

Prod. By Mickey Stevenson
Arr. By Sonny Saunders

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

COLUMBIA

NOT FOR RESALE 45 RPM RADIO STATION COPY

WILLIE RESTUM



4-43160
JZSP 78924
Pub: Vickers Music Co. (ASCAP)
2:47

ZEN IS WHEN

B. Freeman-L. Pober-Vocal: Willie Restum-Dialogue by Teo Macero
Prod. by Don Law and Frank Jones

℗ "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

NOT FOR RESALE

45 RPM

RADIO STATION COPY

WILLIE RESTUM



4-43160
JZSP 78925
Pub: April Music, Inc. (ASCAP)
1:52

HELLO, I LOVE YOU, GOODBYE

E. Shuman-L. Carr (From the Musical Prod. "The Secret Life Of Walter Mitty") Arr. by Teo Macero
Prod: Teo Macero

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

A-Bell Recording

Bell Productions, 507 Fifth Ave, N. Y. C.

PROMOTIONAL **RECORD**

BMI
Bell Productions
45 RPM

606-A
Time: 2:17

MARY JANE

(Bruce Spencer)

Vocal By
THE PROFITEERS
Instrumental Accompaniment
Directed by NORMAN BEATTY

A-Bell Recording

Bell Productions, 507 Fifth Ave, N. Y. C.

PROMOTIONAL **RECORD**

BMI
Bell Productions

45 RPM



606-B
Time: 2:01

TALK TO ME

(Bruce Spencer)

Vocal By

JUDY CONNORS

Instrumental Accompaniment
Directed by NORMAN BEATTY

Silver Cloud

RECORDS INC.

Produced by
John Gomez
Elliot Rosoff
Arty Simon
Engineers:
Andrew Langston
Akili Walker
Asst. Engineer:
Bruce Kahn
SIDE A



STEREO
SC01A
Jobete Music

Promotional Copy
Not for Sale

YOU GOT WHAT IT TAKES

(B. Gordy)

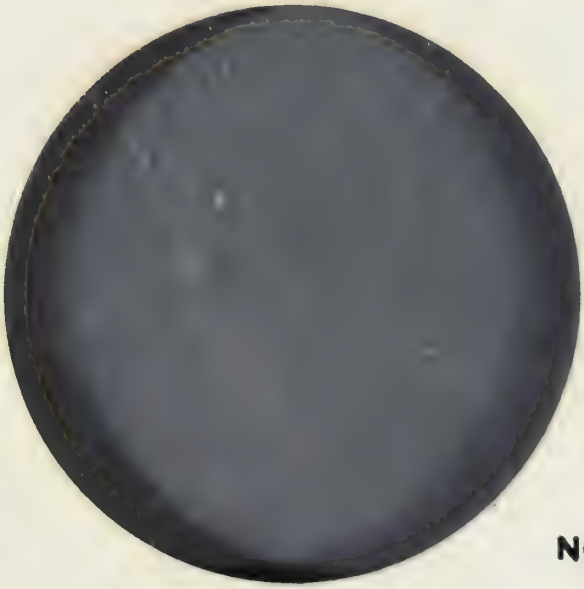
DOUG RILEY

Dist. By Sunshine Record Distr., Inc. (212) 265-3530

LIKE THE SUN
LIKE THE FIRE

(Paul K. Smith - Evelyn King)

tower



Dupree Music
377
(45-X-61689)
Produced by
David Paramor

PROMOTIONAL

NOT FOR SALE

SIMON DUPREE
and THE BIG SOUND

VERTIGO

VE-109
2-50173
Traditional
Arrangement
Published by
MCPS, Ltd.
(ASCAP) 3:10



PRODUCED BY
STEVE
ROWLAND

(OH NO! NOT) THE BEAST DAY
(Hunt-Burns-Rowland)
MARSHA HUNT
℗ 1973 Phonogram Inc.

MANUFACTURED AND DISTRIBUTED BY PHONOGRAM INC

VERTIGO

VE-109
2-50172
Copper Penny
Music/Irving
Music
(BMI) 3:08



PRODUCED BY
STEVE
ROWLAND

SOMEBODY TO LOVE
(G. Slick)
MARSHA HUNT
℗ 1973 Phonogram Inc.

MANUFACTURED AND DISTRIBUTED BY PHONOGRAM, INC


LICENCED FOR HOME USE ONLY
Treasure Records
45 R.P.M.
RECORD NO.
2409A
A FROG HE WOULD A-WOOING GO
Roy Hallee & Sally Sweetland
Treasure Orchestra
© TREASURE RECORDS INC. MOUNT VERNON N.Y.


LICENCED FOR HOME USE ONLY
Treasure Records
45 R.P.M.
RECORD NO.
2409B
38
DID YOU EVER SEE A LASSIE?
Adapted, Marion Rosette
The Treasure Troupe
Treasure Orchestra
©TREASURE RECORDS INC. MOUNT VERNON N.Y.


LICENCED FOR HOME USE ONLY
Treasure Records
45 R.P.M.
RECORD NO.
2405A
H. M. S. PINAFORE—PART I
Gilbert & Sullivan
The Treasure Troupe
Treasure Orchestra
© TREASURE RECORDS INC. MOUNT VERNON N.Y.


LICENCED FOR HOME USE ONLY
Treasure Records
45 R.P.M.
RECORD NO.
2405B
25¢
H. M. S. PINAFORE—Part II
Gilbert & Sullivan
The Treasure Troupe
Treasure Orchestra
© TREASURE RECORDS INC. MOUNT VERNON N.Y.


RAMEX
RM 700-A
Lado A
45 r.p.m.
1982
Ramex Pub. Co.
Los Cadetes de Linares
DESPRECIO
(D. A. R.)
CUBIERTO EL DERECHO DE EJECUCION PUBLICA EN MEXICO LA RADIODIFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVIENEN EN SU PRODUCCION
MARCA REGISTRADA HECHO EN MEXICO POR: FONOGRAMAS INTERNACIONALES, S.A. V.CARRANZA No. 632 SUR MONTERREY, N.L. LICENCIA RAMEX RECORDS, INC. U.S.A.


RAMEX
RM 700-B
Lado B
45 r.p.m.
68 109
$ 1.68
Los Cadetes de Linares
EL TEXANITO
(H. Guerrero/J. Tijerina)
CUBIERTO EL DERECHO DE EJECUCION PUBLICA EN MEXICO LA RADIODIFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVIENEN
MARCA REGISTRADA HECHO EN MEXICO POR: FONOGRAMAS INTERNACIONALES, S.A. V.CARRANZA No. 632 SUR MONTERREY, N.L. LICENCIA RAMEX


Riservati tutti i diritti del produtt. fonograf. e del proprietario dell'opera - Vietato duplicaz. e utilizzaz. di questo disco per pubblica esecuz. e radiodiff.
hello
RECORDS
LATO A
45 GIRI
HR 9029
MARCHIO DEPOSITATO
SIAE
MADE IN ITAXY
MALATA D'AMMORE
Vairo - Mammone
G. SACCO
Direz. Arr. Tonino Esposito


Riservati tutti i diritti del produtt. fonograf. e del proprietario dell'opera - Vietato duplicaz. e utilizzaz. di questo disco per pubblica esecuz. e radiodiff.
hello
RECORDS
LATO B
45 GIRI
HR 9029
MARCHIO DEPOSITATO
SIAE
MADE IN ITALY
MALINCUNIA
Fiorini - Colucci
G. SACCO
Direz. Arr. Tonino Esposito


MARK
MARK RECORDS INC.
UTICA, N.Y.
45 RPM
Time: 2:27
P-109
Kama Music
Publishing Co. BMI
HEY STANLEY
(John Ventura)
STAN ANTONUK
Scharf-Antonuk Orchestra


MARK
MARK RECORDS INC.
UTICA, N.Y.
45 RPM
Time: 2:10
P-109
Kama Music
Publishing Co. BMI
BETTY'S POLKA
(Victor Rzepka)
SCHARF - ANTONUK
ORCHESTRA

HECHO EN MEXICO - DISCOS MODERNOS - MARCA REGISTRADA - CUBIERTO EL DERECHO DE EJECUCION PUBLICA EN MEXICO - LA RADIODIFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVIENEN EN SU PRODUCCION.

dlv

D-1627
A

45

QUE LA DEJEN IR AL BAILE

(Pendiente)

LOS INVASORES DE NUEVO LEON


dlv
HECHO EN MEXICO - DISCOS MODERNOS - MARCA REGISTRADA - CUBIERTO EL DERECHO DE EJECUCION PUBLICA EN MEXICO - LA RADIODIFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVIENEN EN SU PRODUCCION
Ranchera
D-1627
B
45
109
$ 1.68
AUNQUE SEAS DE OTRO
(Arnulfo Casas)
LOS INVASORES DE
NUEVO LEON


ABORRESCO
(RAFAEL BUENDIA)
45-5024
musart
A
℗ 1976
DUETO FRONTERA
CON EL MARIACHI REYES
DE GUADALAJARA
MADE IN HIALEAH FLA U S A BY RECORDS DISTRIBUTORS OF AMERICA

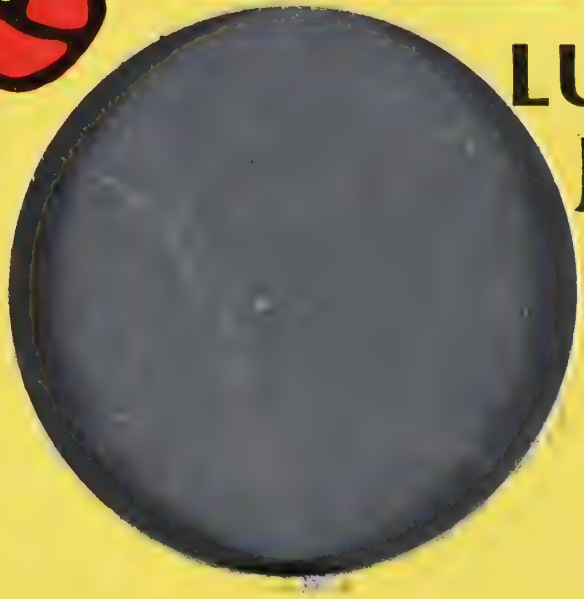

EL PRIETO LUNARES Y
EL GUERO PATILLAS
(HOMERO A. VILLAREAL
RAFAEL BUENDIA)
45-5024
musart
B
℗ 1976
DUETO FRONTERA
CON EL MARIACHI REYES
DE GUADALAJARA
MADE IN HIALEAH FLA. U.S.A. BY RECORDS DISTRIBUTORS OF AMERICA

RAMEX

LUIS Y JULIAN

Lado A

45 r.p.m.



℗ - 1983

Ramex Pub. Co.

853

SE ESTA CAYENDO EL JACAL (2:18)

— Julián Garza —

Edimura

CUBIERTO EL DERECHO DE EJECUCION PUBLICA EN MEXICO LA RADIODIFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVIENEN EN SU PRODUCCION
MARCA REGISTRADA HECHO EN MEXICO POR: FONOGRAMAS INTERNACIONALES, S. A. MAZATLAN 64 Col.Condesa LICENCIA RAMEX RECORDS, INC. U.S.A.


RAMEX
LUIS Y
JULIAN
Lado B
45 r.p.m.
68 109
$ 1.68
853
OJITOS NEGROS (2:38)
— Cornelio Reyna —
Intersong
CUBIERTO EL DERECHO DE EJECUCION PUBLICA EN MEXICO LA RADIODIFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVIENEN EN SU P
MARCA REGISTRADA HECHO EN MEXICO POR: FONOGRAMAS INTERNACIONALES, S.A. MAZATLAN 64 Col.Condesa LICENCIA RAMEX RECORDS, INC. U.S.A.

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco



B-369-A
7-88
Time: 1:50



Two-Step By:
Richard & JoAnne
Lawson

SUGAR LIPS

1. Music Only
2. Cues By: Richard Lawson

BELCO RHYTHM BOYS BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





B-369-B

Time: 2:16

Two-Step By:
George & Joyce
Kammerer

155-2
F T
sw

PRIMROSE LANE

1. Music Only
2. Cues By: C.O. Guest

BELCO RHYTHM BOYS BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco



B-327-A
5-85



Waltz By:
Bob & Barbara
Wilder

232

TWINKLE WALTZ

1. Music Only
2. Cues By: Bob Wilder

BELCO RHYTHM BOYS BAND

T1:02

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco



B-327-B
5-85



Two-Step By:
Bill & Virginia
Tracy

GINNY LOVES ME

1. Music Only
2. Cues By: Bill Tracy

BELCO RHYTHM BOYS BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco

SW 130





SIDE ONE
B-325-A
4-85

Two-Step By:
Charlie &
Bettye
Proctor

A SLOW WALK
1. Music Only
2. Cues By; Charlie Proctor
BELCO RHYTHM BOYS BAND

KALOX RECORD DISTRIBUTING CO., INC., DALLAS, TEXAS

Belco





SIDE TWO
B-325-B
4-85

Two-Step By:
Pete & Carol
Metzger

DIXIE MELODY

1. Music Only
2. Cues By; C.O.Guest

BELCO RHYTHM BOYS BAND